PERMISSION

NUMBER 2

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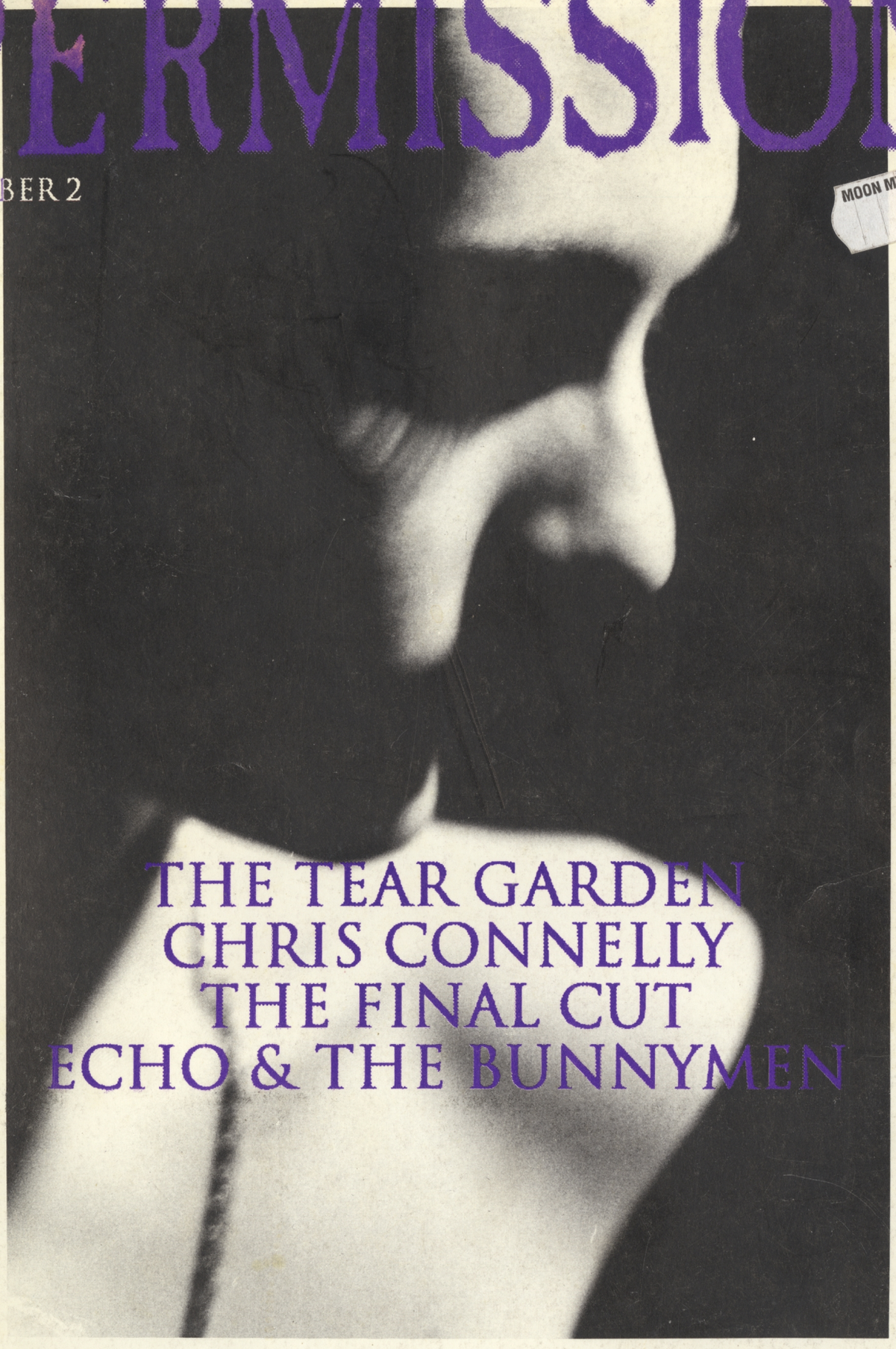

THE TEAR GARDEN
CHRIS CONNELLY
THE FINAL CUT
ECHO & THE BUNNYMEN

MUSIC · COMICS · LITERATURE · REVIEWS

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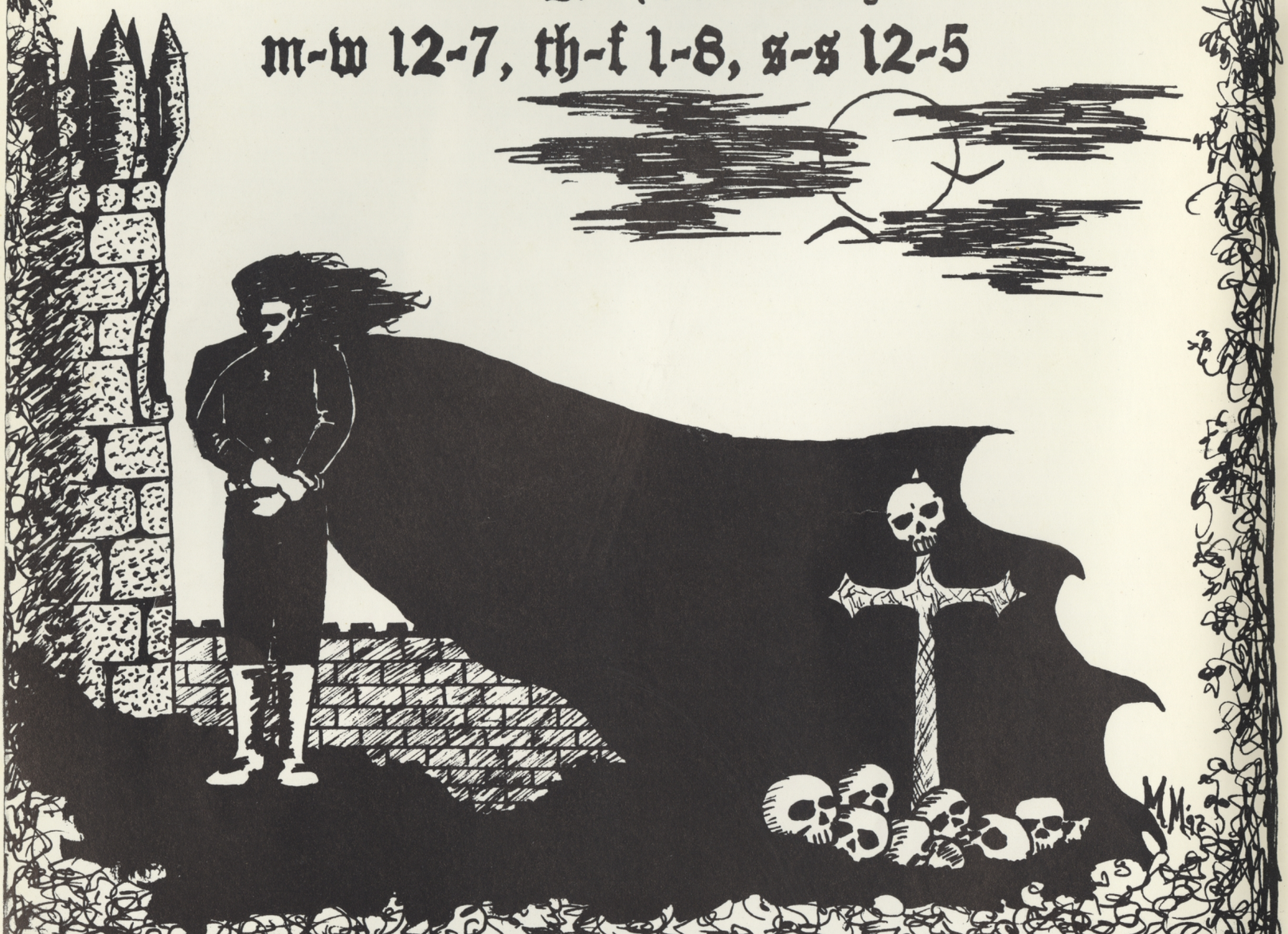

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PERMISSION 2

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Here finally is issue 2! I want to thank everyone who wrote and submitted material - due to space we couldn't fit everything, see page 22 for my solution to that - several people wrote asking where to get Panthersahib's tape, you can write to them at Parthenos Musica, PO Box 14197, Chicago IL, 60614-0197; or pick it up at Evil Clown or Tower in Chicago - like before, if you want to contact anyone else in Permission, you can write to them c/o Permission and it will be forwarded unopened - we are always looking for people to get involved, if you want to submit artwork, photography, writings, or are interested in doing articles/interviews/reviews, please write to the adress at the top of the page. See you in issue 3!

—Jayson

photo by Corinna Cueto

The Mailbag

We recieved this chain letter in the mail and thought it was a neat idea. It says to send it to ten people, but I figured that they wouldn't mind if a few more than ten hopped on at our stop. I sent a copy of Permission and some tapes to the first person, and did what the letter said. Copy down its contents and follow the directions.

This here's a chain letter
Please keep it going

1. Send a fanzine, record or tape of your own creation or whatever to the first name on that list below. You don't have to but it'd be nice.
2. Make ten copies of this here chain letter, but damn if you shouldn't leave off the first name on the list and add yours to the end. Then, send those there chain letters to people and entities that you think'll keep it goin'. Keep them going . . . whatever.
3. You'll get stuff pretty soon. Probably.

The List

Dave The Brave
PO Box 2143
Stow, OH 44224

Johnny Frenum
422 E. Market St. #2
Harrisionburg, VA 22801

Attn: I-Man
Micro Terra
P.O. Box 26331
Shawnee Mission, KS 66225-6331

Courtney Haynes
Route 3 Box 7
Rolla, MO 65401

Liquid Poop Mess Records
3248 N. Lincoln
Second Floor
Chicago, IL 60657

Permission Magazine
3023 N. Clark
Box 777
Chicago, IL 60657

Howdy,

My name is Matt, I book bands at a club called McGregors & I think PERMISSION is great. I hope you continue to keep up the x-cellent work. Also, try some of these drink ideas that myself and the staff at McGregors have worked so hard on perfecting.

Cheers,
Matt Nelson

Hollow out a small Reese's Peanut Butter Cup. Then fill it with Rumplemintz. Eat it whole. It has a nice and smooth chocolate taste.

Desert Storm
1oz Maui Tropical Schnapps
1oz Amaretto Di Saronna
1 1/4 oz pineapple
1 1/2 oz OJ
Dash of sour

Montezuma Sling
1oz Licor 43
1oz Alize
Shake w/ice and strain into snifter.
Float cranberry juice on top.
Garnish w/fresh lime wedge and cherry

Dear Sir or Madam *(that's us! - ed)*

I'm sending you some of my poetry for use in your magazine which I hope you will publish. I read the first copy and I sincerely liked it. I'm also enclosing a self-adressed stamped envelope so that you may return them to me. I hope you like them.

-Maria J. Hernandez

Thanks for the poetry - I liked it a lot- look in this issue for it.

Send your letters to
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COMMENT
(sort of like an editorial)

I was talking with a friend today who is on the verge of leaving home because of her parents. She is intelligent, creative, sensitive, her parents aren't upset with her grades, they aren't having to keep her out of gang trouble or off drugs; she just "can't look normal". I wish I could have been surprised, but it was sadly nothing new to hear. I am amazed sometimes, however, at how such a shallow and surface issue as a person's appearance can reach such monstrous importance.

Of course, the first response from many parents, authorities, etc., will be something along the lines of "it's not so much the clothes, it's the lack of respect you show me." This argument goes up in flames the moment you hold a candle to it. The 'respect' demanded is due directly to the importance they have placed on clothing. Respect, furthermore, is not a one-way street. When a person fails to respect another by ignoring their status as a person, they are forfeiting their own respectability.

I have fuchsia-colored hair, I wear clothing that is from thrift shops, combined and manipulated in ways I'm sure they were never intended. The way I dress is not a fad or trend for me, I'm not imitating someone on the television. I have never looked good in "normal" clothes. I am too tall, too skinny, my hair is hopeless. I remember standing in my school clothes, brown hair sticking out in cow-licks, skinny neck poking out of a JC Penny's 'sport shirt', my pants hanging awkwardly and just a touch too short over sneakers with bare laces (remember friendship pins?). My clothes were a reflection of everything else about my life. Trying to meet the carefully generic standards around me never worked - by the measuring stick of athletic ability, Ken-doll good looks and money; in that hierarchy I was clearly at the bottom of the scale. It has taken years, and everyday life keeps me struggling, but I no longer judge myself by the standards of the Wal-Mart generation.

The ugly brown hair that wouldn't let itself be combed properly can be any color of the rainbow now, and fuck the cow-licks, it <u>all</u> sticks up. So what if I can't afford the clothes that everyone wants - who says I want them? I like <u>mine</u>.

So her parents want her to look "normal". What does that mean, anyway? Just here in Chicago there are so many different ways to be, and all of them are "normal", in their own groups. If the way you dress reflects your values, if that's what all the trouble is about, then maybe we are being taught the wrong values. Conformity, do what you're told, look to others to direct your life? <u>Who</u>, exactly, is deciding for us? When you do what you are told without questioning the person behind the orders, you are a sheep, and you let people take advantage of you. If we all blindly did what we were told, there would have been no Albert Einstein, no Benjamin Franklin, no Rosa Parks, no Andy Warhol, no Ghandi, no Martin Luther King jr., no Harvey Milk, no Leonardo DaVinci, no Isaac Newton . . .

Individuality is what makes us human, what makes each life important and irreplaceable. No one has the right to force their opinions onto someone else's life. However you choose to dress, no matter how "normal" or how unique, is your own choice and <u>no one</u> else's.

I think my friends clothes are beautiful. She makes a lot of them herself, she has an eye for thrifting that always picks out something someone else would miss and makes it work. Her parents should look again and see her as a person rather than a possession, and appreciate who she is. <u>Anyone</u> can be a follower.

-Jayson

SAMUEL

by Jim Marcus

Single averted rhythms bounce from wall to wall and slide as though lubricated to the grayish bulk of the carpet. I reach out for the one. The simple one in a crowd of complex animation. I listen to the stream of animal air as it flows down into my lungs assimilating bonded carbon iron oxygen blood to the heart, red-blue with richness. I hear the thump-thump as I wrap my fingers around the rhythm of her.

Her.

And one other

Catlike, pleading, eats too much

Spiritual heart like heart's blood alone

I connect with her.

I feel her skin creak and slough off cells bending like a feeding mother

Cat's eyes twitching, sparkly, bright and

Alive

she spreads out standing, towering like justice

Eyes dense and thick , hand to heart

To the sink a glass of water gulped down as she squeezes shut her eyelids breathe liquid to the empty pores of her cheeks.

She learns to be liquid herself in her simple thrusts

Maidenly pouring of nervous body fluids

To the ground.

To the earth

And there is her favorite

Samuel

She steps to the closet, fingering long black shimmery dresses in the pronounced avenue between the bed and the wall. Shiny closet's open light to the hallway back to the hall.

She hears the clock beat scraping single digit paths in the rough linoleum floor.

There is Samuel on all fours

Bushy, dark and quiet

He stands three legs now two holding steady teeth ivory whitened in the yellow porch light.

Tick tick of claws clicking the rhythms to the taut tiles in stretching, growing animal amazement.

I revolve around the rhythms like a tiny planet, replacing beat for moisture, tone for sunlight, and vision for spin.

paws melding solid together, darkening, spilling up, out over as shoes strong black shoestrings wrap around in delicate grace meeting in fluid brown wing tip opulence like polished hide splendor.

Legs fill out bone to bone weave cracking joint muscular unity.

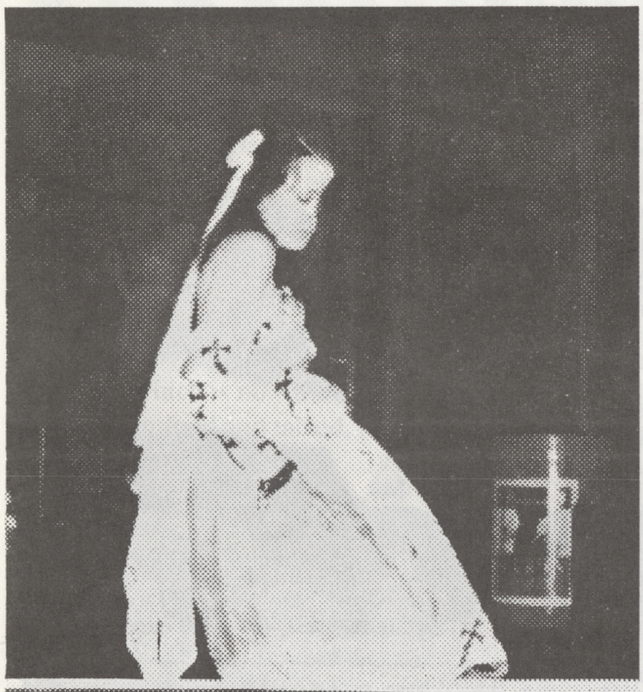
To Solar plexus smooth stomach black hair in modest triangular arrow tip like ridges upwards to navel lines barrel chest.

Thin of face and hard lined.
"My Lonnie" purrs the silken chest to lips in slow metamorphic abandon.
Fingers rise in anticipatory innocence fall to her waist, lower and lower.
Dark blue slacks fade to flesh to skin, hands to her .
Eyes to his chest
Belly
Knot of tangled hair where his body now splits in two
Half erect
Uncontrolled Hands at her waist
Release her belt
housecoat swings open over overripe breasts
Pendulous, Hanging nipples pressed downward straining flesh rolls shivering in the afternoon chill.
Tiny goosebumps over thickened belly scars pointing down to the tangled mat of thinning black wires.
"do you really want me?"
"yes"
Her Breath in shorter shallow takes, lips open, legs quaking
touches his arm, his shoulder, neck, smells like decay
His breath tastes like magic and long sharpened teeth primed for the kill
She traces the line of his hair palm to palm to cup his balls like warm eggs in water.
Her teeth rake against his shoulder.
Backed back to table top leaning
Spreading, stretching
he lifts her
Meat against solid meat
slap and slap
Tongues sweat and snake
her claws to his buttocks, pulling
deepening, he shakes, quivers at her
Faster pressure to her vulva
Clitoris
Crushing straining
Peaking, screaming, sailing

Releasing
"Do you really want me?"
"Yes, Oh yes.....'
Oh yes

I short circuit sending bilious sparks heavenward like some great fountain. I disconnect and die
But only for the one moment
And there are eight more

PERMISSION PREMIERE PARTY



August 26th, Neo played host to Permission to help us celebrate our first issue. We want to thank everyone who turned out that night, and most especially the bands, Panthersahib and Retinaburn, and of course, Neo's Mike Schmidt, Tom, Mark, Sarah and everyone else who helped. Further thanks (this feels like an awards show) to everyone who donated items for the drawing - Projekt Records, Space-Time Tanks, Philly's Best, Panthersahib and Neo. Hopefully we will be having a party for each issue - keep an eye out around Chicago for posters once we get everything set for the next one!

Echo & The Bunnymen - The Next Generation

by Jayson

"It's like Star Trek," says Les Pattinson of Echo & The Bunnymen, "First there was Kirk and now it's Picard. You know, I actually met someone once who hated Captain Kirk? How can you hate Captain Kirk? She said all he did was conquer planets and shag all the time."

He may not be commenting on now departed singer Ian McCulloch, but Les insists there is no malice between the two. The Bunnymen blame reporters as much as anyone for causing any friction between the band and the singer - "It's like you say one thing out of context and then suddenly its all over the papers that there's huge fights going on, and eventually, if you haven't seen each other, the press tends to become self-fulfilling."

After the death of drummer Pete de Frietas and the departure of McCulloch, the casual observer could certainly be forgiven for doubting the future of Echo & The Bunnymen. After all, it was the mournful good looks and poetically drunken crooning of Mac the Lips that drew so many fans to the Bunnymen to begin with; but it was the innovation and power of the Bunnymen that took them through, inspiring an entire generation of mop-topped British musicians.

Echo & The Bunnymen have remained together, with Noel now leading the group's vocals. Warner dropped the band only two weeks after the release of their first post-McCulloch album, after losing money on Ian's solo work, they didn't feel they could afford to put any more into the Bunnymen. Reverberation went on to sell over 120,000 copies. The band is considering offers from several labels, but for now they are touring purely for the enjoyment of it. Seeing them play live, they bring the power and emotion to the room that only Echo & The Bunnymen can create. A couple of old tunes crept into the set, they played "Bedbugs & Ballyhoo" and "Silver" in Chicago. In a way, it is a blessing that the group has restructured like it has; too often a band gets bigger and bigger and ends up a sad bloated Elvis of what they once were. The Bunnymen are now a new band all over again, accessible and personal. It's fine to go see The Jesus & Mary Chain play to Lollapalooza stadiums, but nothing matches the experience of being in a small club with a band like Echo & The Bunnymen right there in front of you. The Next Generation is even better than the last.

photo: Will Sergeant

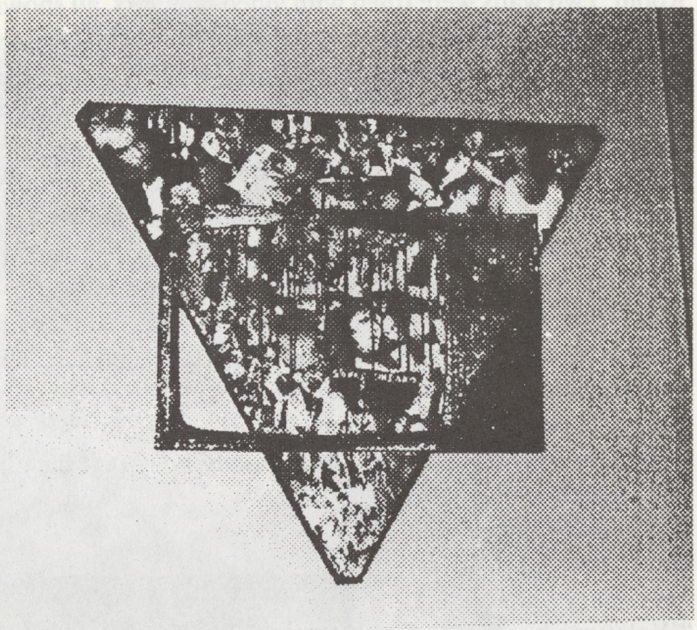
"Y'know, Cliff Richards is on a colostomy bag now." -Noel

While we were talking before the show, the conversation turned to Scott Warren's comics, and inevitably to his new comic Captain Colostomy & The Catheter Kids. Noel began listing all the famous old British entertainers that were now on colostomy bags, and when the list got to Cliff Richards, I had to bring up the episode of *The Young Ones* where Rick, upon learning that, as an anarchist, he hasn't got a Member of Parliment to write to, declares, "Right, then, I'll write to the lead singer of Echo & The Bunnymen! Dear Mr. Echo . . ."

"I remember it was just after I'd joined the band," says Noel, "I was sitting in a pub in Belfast and that episode came on the television. Everyone knew I had just become the singer for Echo & The Bunnymen, and when that line came on, the whole pub just erupted with laughter."

MEDUSAS

by Zoe



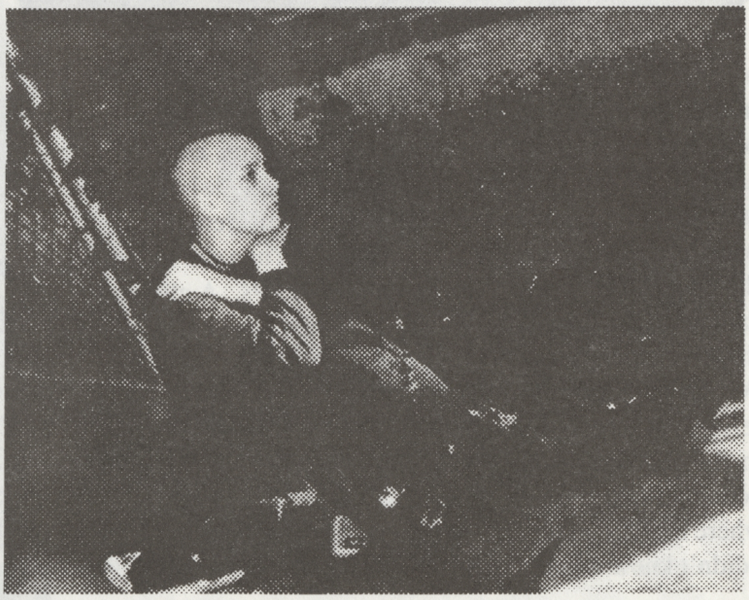
In the fall of '84, I had seen the ROCKY HORROR PICTURE SHOW at the Biograph Theater - I knew my life would never be the same. "Don't Dream It - Be It" had become my motto, and I soon had a new appearance. Shaved and dyed hair, makeup, combat boots, army clothes, junk jewelry and a huge overcoat filled with all sorts of pins and buttons. The friend who had introduced me to Rocky Horror had taken me to the corner of Clark and Belmont. I stood in front of the Dunkin' Donuts with her, not understanding why we had traveled so far for a donut. "It's too early," she explained, and we walked down the block to "Fleets", which is now the bakery attached to the Melrose. We ordered our food and talked, it was a pretty average night. One

by one , I noticed other Alternative people - the restaurant in fact was filling up with all sorts of interesting looking people. I was from the Southside, and only knew two alternative girls. Within an hour, over fifty people had come and gone. I was overwhelmed by all the different looks. I wasn't expecting this place to be so hip. Then she told me the reason for our trip to this area - Medusa's. A club that catered to the unusual. We walked around the corner and there were people everywhere just hanging out and talking. We stood in a short line and watched a skinhead bouncer refuse entrance to a group of average college kids. The guy in the DePaul shirt insisted that they be let in, and the bouncer plainly stated, "This isn't your scene - go somewhere else". The group left, and it was our turn to be let in. I didn't know what to expect, I just knew I had to be let in.

He held open the door, and there we were at the bottom of a poorly lit staircase. We walked to the top, and a nice elderly woman frisked us and complimented our outfits. The music was like nothing I'd ever heard, and getting a glimpse of the dance floor, this wasn't American Bandstand. Everyone looked drastically different from each other and danced their own way. It was the ultimate salvation from the boring Catholic school carbon copy existence I was used to viewing. The building was very big, and decorated so uniquely I wanted to move in right then. We walked through the dance floor and up another flight of stairs, where there was a glass window with people inside doing performance art. Another flight of stairs and we were in a small art gallery, a few more small rooms, then the large Video

MEMORY

Room. Two walls were filled with video monitors, all showing different things. Some played movies, or really unusual videos, or just glowed with a color like purple or green. The only sound you heard was the pleasantly deafening music that everyone was dancing and slamming to. I felt like I had entered a new world, one I would never have to leave. All good things must come to an end, and I did leave. "Now let's get a donut," she insisted. I still didn't want one, but I was in such a good mood that I'd do anything. We approached the parking lot, and it was different now. There was a huge crowd of Medusas-goers. Mohawks of every size, color and style; long hair, short hair, no hair, wigs, hats, makeup, leather jackets all decorated in their own way and outfits I'd never imagined seeing. A girl with short spiky hair, wearing a British flag dress and a bloody baby doll dangling from her ear came up to us. "You're new around here?" she said. "Yes," I nervously answered. "Welcome to Dunkin Donuts," she began, as a car screeched to a halt in front of us and a countless number of people including herself. I went back week after week, and unfortunately, not everyone was as friendly as her. However, I was content going alone, dancing to the music, and just knowing I was a part of it all. In 1986, the Tribune ran an article on Medusas and Magreevies (a teen juice bar in GlenView) and said a lot of good things about both places. Then they mentioned a recent murder of a suburban man by his son who "sported a punk rock hairstyle" and hung out at both clubs. Reports showed that the three kids involved plotted the whole thing in the video room of Medusas, then went out and did it. Of course, many parents blamed the music and the club for the whole incident. After that article, things changed in two major ways. One, more people knew about Medusas, and even people who made fun of us and hated our music would go. Within time, the crowd and the music became more mainstream. Two, a girl I know who had lived in the suburbs and had bright purple hair, her parents were always very accepting of her - until they read about the murder. They forced her to dye her hair back to brown and got rid of her music and her clothes. Then I started to realize the familiar faces seemed to disappear more and more, as strangers took over our scene. Now, five years later, Medusas is gone, and the neighborhood has never been the same. There was a real sense of unity and respect that has been lost. When I first came to Medusas, I remember people saying that things had did since Obanions closed down. I wonder what those people think now? Lately there have been more local groups beginning, and slowly more all age things as well. If this continues, maybe the scene will get back together! Stay tuned and keep the faith.



CHRIS CONNELLY

Interviewed September 1992
by Kari Doyle
at Why Not Cafe, Chicago
photos by Corinna Cueto

PERMISSION: Let's start out with a personal history. I understand you were about fourteen when you began to realize that this 'love of music' you possessed would enter your life?

CHRIS CONNELLY: I got into music at a much earlier age than that, actually. Fourteen is when I started, I guess moving away from classical music. I've been involved in a choir. That's when I fell in love with music, when I was in the choir. It was, like, so awesome. Very good training, very strict discipline, and I learned to use my voice the way it should be used. From an early age, I discovered it was form the soul. And then, of course, in the mid-'70s, my brother bringing home records. And, then, I started discovering certain kinds of music, like rock. And then punk happened and it was all over. It was like open house for anyone to do anything they wanted. And that's when I started playing music myself.

P: What were the first rock shows that encouraged you to be in a band?

C: I went to see . . . ah . . . Devo, in their first ever tour. I went to see the Buzzcocks a lot. I saw The Damned. Bands that I saw that really changed me were bands like Crass. I saw them a lot. And a band called The Poison Girls. They were very much the anarchists after the Pistols, after we found out that the Pistols weren't anarchists after all. There were bands like Crass who stuck to their beliefs. You know, played for free and put on a really intense show. A typical teenager really. I was politically aware, very politically aware. And these were the bands that changed my life.

P: Living in Scotland, you became involved in Fini Tribe. How did this all begin?

C: Well, Fini Tribe . . . we weren't called Fini Tribe form the beginning. What we were called was Rigor Mortis. That was me. I had started experimenting with music. A band I never saw, but had a really big effect on me was Throbbing Gristle. They appeared during '75 - '76. And they were the first punk band. Usually in a punk band, it's like learn three chords on a guitar and form a band. Which is great, so anyone can form a band. What Throbbing Gristle said was, we don't have to learn these three chords, just make a noise and form a band. And that started what was called industrial music. There was Cabaret Voltaire, Throbbing Gristle, SPK, Metabolist. And I didn't have any instruments, but what I did have was this reel to reel tape recorder. Through listening to Throbbing Gristle and experimenting I found out that if you got the tape and make a loop out of the tape and held the microphone in front of the speaker, you'll get whoooo . . ., this feedback. And I was like, wow! Or you can slow it down or speed it up. You can take the heads off and record your voice at an incredibly high speed and then slow it down again. Then I got a couple of friends involved. That's how Fini Tribe started.

P: Were they the first band you were involved with?

C: Yeah.

P: And the Cocks were the first band in the States?

C: Yeah.

P: So how did you hook up with Al Jourgensen?

C: It was in 1986 . . . was it right in the beginning of '86 or '87? -'87. Wax Trax, the label, used to have an office in London. There was also a recording studio there called Southern Studios. And I was down trying to get a deal with Fini Tribe with Wax Trax. I'd heard the Young Gods, and I'd heard The Revolting Cocks, and I liked these bands, so I looked them up and I said, "can I come back and show you my tapes?" And I went to London and they really liked it. Al was working in the studio on what was to become The Land of Rape and Honey - and I said "I really liked your stuff," and I played him mine and he liked it. Actually, that day we recorded a song together and just started there and then. We didn't beat around the bush. You know, we liked each other so it just made a lot of sense.

P: Did you think you could collaborate in both bands or did you know you would become a full time Cock member (no pun - ed.) back then?

C: No, it was very much a part time thing, because I was still very much involved in Fini Tribe. We just really started to break, in a way, by signing to Wax Trax. Al asked me to join the Cocks and I would fly across to Chicago and then fly back and do Fini Tribe stuff. But it became apparent to me that the direction that the Finis were taking was not really what I wanted to do. And I was really enjoying the Cocks. At that time, I was really into that overkill noise kind of stuff. And what we were doing with the Fini

". . .in a punk band, it's like learn these three chords and form a band. What Throbbing Gristle said was, we don't have to learn any chords, just make a noise and start a band."

Tribe was really noisy, but more in a rhythmic way. With Al we were doing things more ear bleeding loud, and I liked that. So, I decided to give up the Fini Tribe for a while and come over to America to try it out.

P: Are the Revolting Cocks going to be releasing a new album any time soon?

C: No. We have one done, and I think we recorded that like a year and a half ago or something like that. But Al is very busy and I've been very busy. We made plans to try, try, try and get together the beginning of next year and record a new Cocks album. We're all really into it, we love it, but it's just a question of scheduling. It will happen, but it's not going to be out for years.

P: You're finding yourself in several successful bands. Is there a band you favor to perform with or do you prefer to be solo?

C: I'm enjoying being a solo artist. I'm enjoying that the most, I get the most out of it.

P: I have both of your solo albums, Whiplash Boychild and Phenobarb Bambalam . . .

C: Thank you.

P: I think your lyrics are beautiful . . .

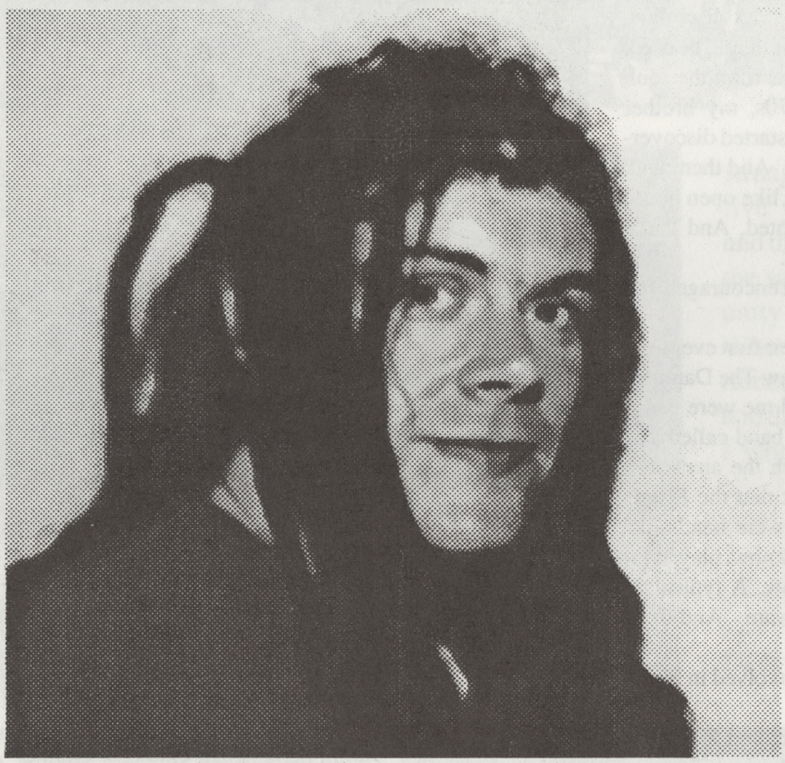
C: Thank you.

P: On your newest release the lyrics aren't printed on the sleeve.

C: They aren't, no.

P: Why is this?

C: The reason is - I was going to do it but then I thought, "How many records have I bought that haven't had their lyrics printed?" And then when I actually realize what's being sung, it's really good. It's like a crossword puzzle. And I prefer for you, or whoever's listening to it, to sit down and listen hard. And then figure it out for yourself. And then figure out what the songs are about. Actually, I got a great idea. For my next album, for my next trick . . . for my next album, I'm going to print the lyrics for this album. And so on and so forth. So when you buy my next record, it's going to Phenobarb on it and then so on. So it's like, this year long crossword puzzle, where you have to figure out and see if you're right or not.



P: I was wondering when you write songs, do the lyrics come first and then you add the music, or vice versa?

C: It used to be, see, now everything has changed for me because what I used to do was . . . I had nothing to do with the music of the Revolting Cocks or Murder Inc., or whatever. I let everyone else do the music and then I'd take the tune home or listen to it in another room and write the lyrics. And maybe collaborate with Al or something. But now, what I do, because I'm writing my own songs, I'm working on a song right now. I'm just piecing it together, like I have one half the melody and one half the lyrics done. I get an idea of what I want, and I just take it from there. But it's all done in my room. I just sit down and write it on the guitar.

P: Do you have favorite authors?

C: Yes - I've always been a King reader . . . but I remember when I was a teenager, I loved William Borris. When I was thirteen, I read Clockwork Orange, which meant a lot to me. Then, sort of the late teens, I got way more into things like Kafka, the existential writers. And more recently, I've been reading a lot more American literature, actually. Right now the last I read was by Carson Colors (hope that's right, I didn't get a chance to check the spelling -ed.), she's from the south, she's dead now. But she wrote a novel when she was 23. You should read it, it's devastating. Before that one book that freaked the hell out of me was by a guy called Scott Bradfield. Actually, it was his first novel, it's called The History of Luminous Motion. He lectures English at the University of Connecticut. This was his first book and it was recommended by Lydia Lunch. She said, "you should read this, it's amazing", and she got a copy for me. It's just truly incredible. It's mindblowing. I've never seen writing like it. It's incredible that someone in the '90s is doing this thing.

P: Do they influence you in any way?

C: Yeah. Sure. In a little way, of course. They suggest images to me, and in my writing I suggest images to you. It's always the same.

P: How old were you when you started to write poetry?

C: Oh god, that was like 13 or 14.

P: You did a spoken word with Lydia Lunch a while back. Was this the first time you performed your poetry for a live audience?

C: No, I did one before, about a year before, in New York. It was just the same things, a collection of poems and things like that. It was quite fun. It was a Friday night in this club called The Building and they have this industrial night and they paid me to come and read. They called me up, one of the performers called, and said, "did you wand to come and do something?" I said, yeah, sure." They asked what I was going to do - "I don't know, I'll think of something." What can I do that would cost me nothing and have the highest revenue for me? - because I was broke at the time and I had to pay my rent. So they flew me up to New York and paid me for reading, which is great. But I really enjoyed doing that type of thing. I've done a lot of that on the last tour.

P: Will Murder, inc. be touring soon?

C: Yes - six weeks. A US and European tour.

P: Any other tours in the near future?

C: We're going to be doing a Pigface tour after that. Then I'm going to try and take me and my band to Europe to tour.

P: When do you think you'll be releasing another solo album?

C: Not until, I guess I'm going to try and start working in March, so it won't be out until next Christmas.

P: Do you have any other plans for the future?

C: Yeah, I'm going to move. I'm moving.

P: Where?

C: Portugal. It's time to move. You know, you get that feeling. Time to move, let's go to Portugal! So, I'm moving to Portugal, and, I'm getting a bit sick of Chicago. I've been here for four years. I want to move around and do what I can while I'm still young and I can still move around. Portugal seems like a great idea. And also, I think it'll give me a lot more breathing space to sit and relax and write. It's just the most important thing to me.

Fitzgeralds Realm

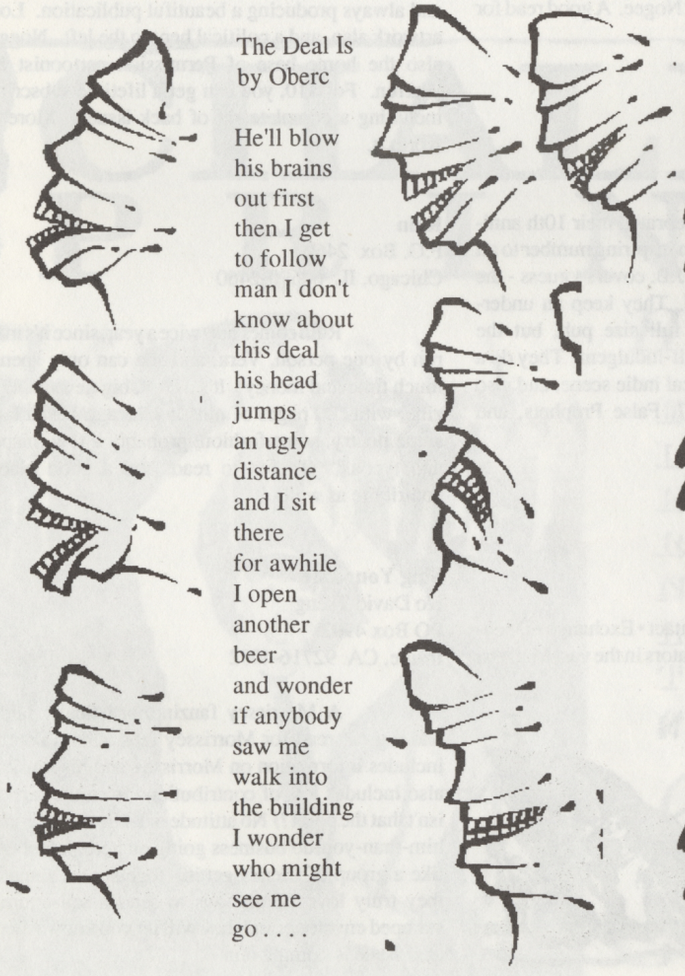
"Scary Monsters", by David Bowie, is a true classic tune and an excellent choice for this show's theme. Here you are in the wonderful realm of Ron Fitzgerald, our vampire illusionist host.

You'll meet puppet mascots like Spike, the punk puppet, who has a nasty habit of puking often. Rude Boy is another favorite - he hangs from a noose and every week Ron pulls a rock quote from his mouth. Rude Boy's character has been getting more developed lately as he has been starting to run away from his noose, making us search the studio to see what mess he has gotten into. (A stolen car and a microwave incident to date.) Voodoo Baby is the newest and youngest of the puppet cast.

Ron has lots of human guests and often something you're not expecting. He has lovely assistants, usually wearing some sort of shredded formal wear he makes and calls "Trash Fashions". Ron also is always dressed in unique threads. Of course, the highlight of the show, and the main purpose, are his amazing illusions. "The Needle Through The Neck", "The Temple", the "Zombie Ball", or "The Castle" are classics that no video library is complete without.

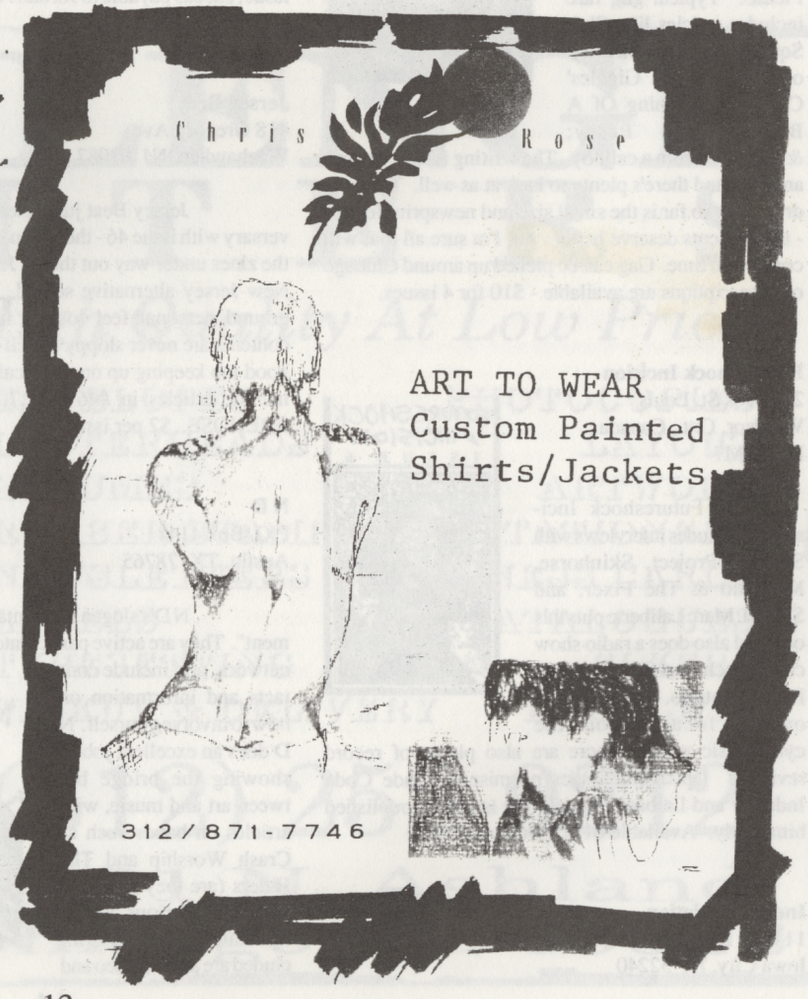
His show is not currently on Chicago Cable, but is on the Joans Intercable Network. The Ron Fitzgerald show can be seen on Saturdays at 11:30 pm on Channel 4 in Chicago.

Ron does live shows in Chicago often, and occasionally with the band Dark Theater. He will be performing at the Vampire Circus on Halloween - keep an eye out for him, it's a show worth watching on TV or live. An in-depth article on Ron Fitzgerald will be in Permission #3.



The Deal Is
by Oberc

He'll blow
his brains
out first
then I get
to follow
man I don't
know about
this deal
his head
jumps
an ugly
distance
and I sit
there
for awhile
I open
another
beer
and wonder
if anybody
saw me
walk into
the building
I wonder
who might
see me
go . . . .



THE LIBRARY

gag
1153 N. Dearborn #203
Chicago, IL 60610

This local Chicago queerzine is put together by design whiz Malone, who includes equal helpings of politics, humor, clubscene, music, articles and attitude. Gag is certainly <u>not</u> afraid to speak their mind. Where other publications like The Advocate and Gay Chicago stand on their respectable reputations, **gag** never had one, never will. Project X wants to be outrageous? Please! Typical **gag** fare includes articles like Club Squirt, an inside look at a j/o club; Mistress Giggles' Care And Training Of A Boy Pussy; & a journal from a callboy. The writing is fast, furious and fun, and there's plenty to look at as well. The only drawback so far is the small size and newsprint format - the contents deserve better - but I'm sure all that will come with time. Gag can be picked up around Chicago or subscriptions are available - $10 for 4 issues.

Futureshock Incision
2791 Jos St. Louis
Windsor, Ont., Canada
N8T-2M7

Futureshock Incision #6 includes interviews with Shadow Project, Skinhorse, Mentallo & The Fixer, and Sprawl. Marc Laliberte puts this out, and also does a radio show called Technical Chaos on 91.5 FM in Ontario, Canada. The overall focus is on the cybermusic world - there are also plenty of record reviews. Upcoming issues promised include Code Industry and Laibach. Nicely put together, published bimonthly. Available $1.75 per issue.

IndustrialNation
114 1/2 E. College St #16
Iowa City, IA 52240

Thick, glossy cover industrial music handbook comes out quarterly. Issue 5 includes Skinny Puppy, Frontline Assembly, Nitzer Ebb and Chem Lab. 62 pages of this half-size zine are packed with news, reviews, articles and even fiction by Paul Tobin, writer of the comic <u>Fringe.</u> Also included are a pen-pal networking section and scene reports from different cities. Individual issues are available $2.50ppd in the US, $3.50 elsewhere, subscriptions $10 for 4 issues.

Industrial Strength
P.O. Box 541
Dekalb, IL 60115

Industrial Music zine, issue 2 is the latest. Put together by Jordan Nogood and Jeff wROBOTnik, there is lots of design trickery to keep your eyes busy while you peruse the contents. Issue 2 has KMFDM, Meat Beat Manifesto, Consolidated, and also an interview with SRG design, who work with such bands as Chris & Cosey and Skinny Puppy. Available $2.50 per issue, checks payable to Jordan Nogee. A good read for all you punkbots.

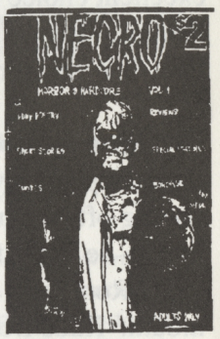
Jersey Beat
418 Gregory Ave
Weehawken, NJ 07087

Jersey Beat just celebrated their 10th anniversary with issue 46 - there's an inspiring number to all the zines under way out there. J.B. covers - guess - the New Jersey alternative scene! They keep an underground personal feel to this full size pub, but the contents are never sloppy or self-indulgent. They do a good job keeping up on the local indie scene, and also include articles in #46 on L7, False Prophets, and fIREHOSE. $2 per issue.

N D
P.O. Box 4144
Austin, TX 78765

N D's slogan is "Contact • Exchange • Document". They are active participators in the vast Mail Art network, and include contacts and information on how to involve yourself. N D does an excellent job of showing the bridge between art and music, with articles on bands such as Crash Worship and The Haters (are they a band?) and with various artists from all fields. Also included are audio, video and publication reviews. In their own words, N D is "a continuing process for dialog where trust can be exchanged and an honest effort realized through constant cause." Available $4ppd or 2 issues subscription for $6.

Necro
c/o Brian Sullivan
1648 W. Hazelhurst
Ferndale, MI 48220



Rough looking xerox zine, Necro has lots of excellent horror and gothic literature and art. Included is an interview with necrophiliac Karen Greenlee. There is a lot to read, both disturbing and silly, and some cool comics and music as well. Send $2 or $1.50 and two stamps.

Noggin
4333 Naples Ave, SW
Iowa City, IA 52240

Noggin is a newspaper sized literary publication centered around the Iowa City writers' scene. They take pride in never editing the contributors work and always producing a beautiful publication. Lots of artwork also, and a political bent to the left. Noggin is also the home base of Permission cartoonist Scott Warren. For $10, you can get a lifetime subscription including a complete set of back issues. More than worth it.

Rain
P.O. Box 2460
Chicago, IL 60690-2460

Rain comes out twice a year, since it's mainly run by one person, Vera, and she can only spend so much time and money! It's a cool, big newspaper like zine, with "20 pages of mostly Chicago-based bands, some poetry, some fashion, probably a few misprints and typos." It's fun to read, and a good place to contribute as well.

Sing Your Life
c/o David Tseng
PO Box 4992
Irvine, CA 92716-4992

A Morrissey fanzine, artistically laid out and a great read for Morrissey fans. Sing Your Life includes information on Morrissey and his music, but also includes lots of contributions from the fans (and isn't that the point?) No attitude or I-know-more-about-him-than-you-do business going on here, it feels more like a group of friends getting together on something they truly love. SYL says to send a self-addressed stamped envelope, and they will let you know when the next issue is coming out.

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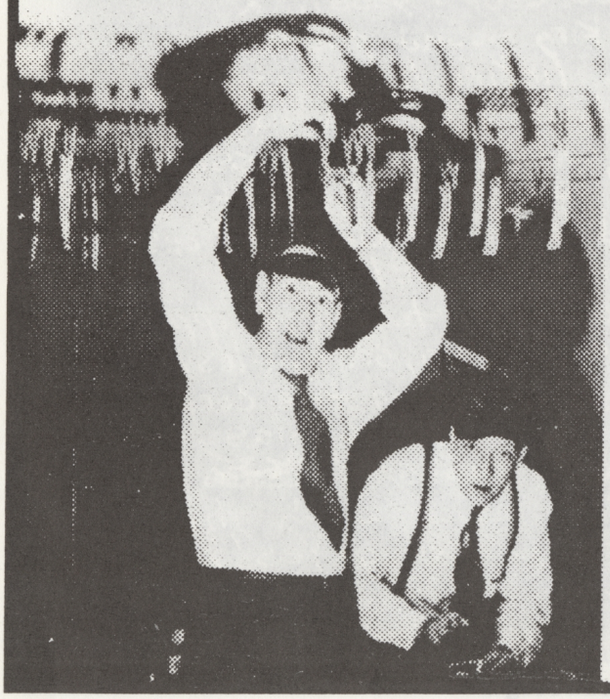

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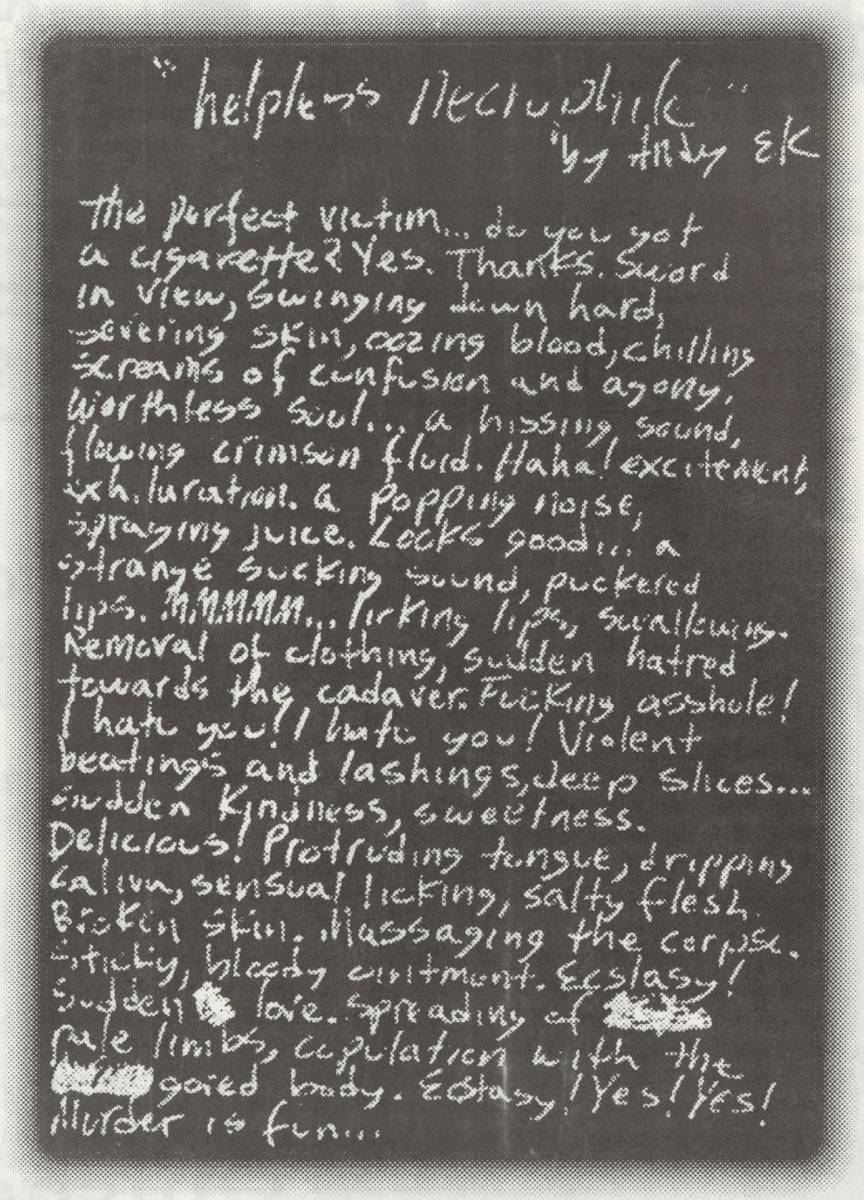
Mortal Thoughts
by Russ Dummerth

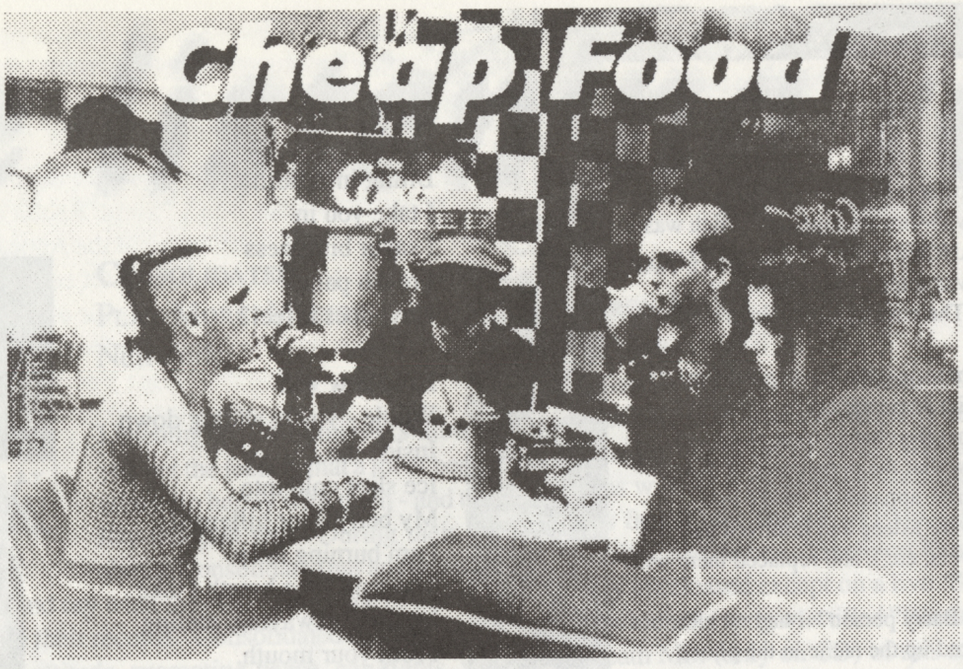
Slowly the darkened sun began to rise. Its deadly rays beat intensely upon my face through the cracked blinds hanging in my window. The seal on my eyelids began to open, and the smell between dreams and reality became mistakenly tangible. My muscles creaked as I moved cautiously out of bed, to seek a drag off a flimsy cigarette. My head was still spinning from the night before, when it came to me, I'd better make a run for the bathroom or my stomach's alcohol content was going to be decorating my floor. I made it to the bathroom, somehow. The shower appeared upside down, while my face was plastered to the tiles. The mirrors distorted my face, at least I think it was my face. I can't say that I recall much of my life, and even if I could, I don't think I'd want to. I heard the phone ring in a distant room. It was probably my father checking up on me. He never thought I could handle living on my own. I just let it ring. Lately I don't feel like talking to anyone. The sink seemed so far away, but somehow I managed to climb up it to the medicine cabinet. How I loved that cabinet. In it were answers to every mystery contained in this world. I grabbed a glass of water and a handful of valium. I figured that would help my headache, and I crawled back into the warmth of my bed. Slowly the drug's effects began to wear on me, and I fell fast asleep. At least, I think I was sleeping; one cannot tell if this is reality or a dream, especially when you want to wake up. The phone rang, it was my mother. I said, "Hello?" - "It's me, dear. How are you?" my mother asked. "I'm fine, but this is a bad time to call. Perhaps you could call back later." Without waiting for an answer, I hung up the phone. Suddenly, I felt this warm feeling across my forehead. I realized something was terribly wrong. I couldn't remember my name, or anything as simple as where I was. I didn't know who I was. A sheet of panic struck over my soul. "Calm down, calm down, relax, and think." Then I realized something, and everything, well one thing started to make sense. I lived at home, not alone. I lived with my parents. My thoughts were so jumbled at times, it must be stress. Yet still something was not right. I could feel my whole body grow with heat. Every pore in my body was filled with sweat. I decided to go downstairs, I needed to check out what was going on in the rest of my house. Traces of blood followed down the steps. I was crying uncontrollably, I was hysterical, and the anticipation of knowing whose blood it was was stifling me. I arrived at the couch only to see my beloved parents dead on our sofa. I slowly looked down at my hands, and with a scream, I saw blood. It was no one else's but theirs. How could I have done such a thing? My own parents, I killed my own parents. What kind of child am I? I loved them so, and now that they are gone, I can't imagine life without them Nothing I've ever done has made a difference to anyone. Now I have nothing, and I can't live without them. I knew what I had to do. I was scared, but I knew it was best . . .

My sorrow and pain has taken me insane I can no longer endure this suicide's lure Cast me to death and take the rest Going to another place, never again will you see my face I know you won't cry but this is my last goodbye

"Well, it was definitely suicide," said Officer Browning. "I'd say the boy was a drug abuser," said another officer. "Ma'am, I'm terribly sorry, but can you identify the body?" said Browning . . .

illustration by Chris Rose


"helpless Necrophile"
by Tiffany E/K
the perfect victim... do you got a cigarette? Yes. Thanks. Sword in view, swinging down hard, severing skin, oozing blood, chilling screams of confusion and agony, worthless soul... a hissing sound, flowing crimson fluid. Haha! excitement, exhilaration. a popping noise, spraying juice. Looks good... a strange sucking sound, puckered lips. MMMMM... Jerking hips, swallowing. Removal of clothing, sudden hatred towards the cadaver. Fucking asshole! I hate you! I hate you! Violent beatings and lashings, deep slices... sudden kindness, sweetness. Delicious! Protruding tongue, dripping saliva, sensual licking, salty flesh. Broken skin. Massaging the corpse. sticky, bloody ointment. Ecstasy! Sudden love. Spreading of pale limbs, copulation with the gored body. Ecstasy! Yes! Yes! Murder is fun...



Welcome to Permission's fine dining guide for the light of wallet - I'm still reviewing only Chicago restaurants, but that's just because I haven't eaten anywhere else since the last issue - if anyone wants to review places in their city, send them in and I'll print them in future installments. I'm still waiting to get invited to eat for free at lots of expensive restaurants - but I did write a letter to Shapiro's Bagel Bakery as a food columnist, I was bitching at them, they make you pay for butter! Anyhow, here's my latest gourmet critiques:

Muskies
Sheffield & Belmont

Muskies (pictured above) is styled somewhat '50's, with lots of checkerboard and chrome, (I have no idea why the sailfish is on the wall), but they are not just a burger joint. Yes, there are hamburgers, but Muskie's also has vegetarian chili, hummus pitas, and other items all around $2 - $2.50. They have huge baskets of hand-cut fries, and good milkshakes as well. Muskies is located in a prime location on weekends, if you're lucky you'll be eating there when there's a heavy metal hair band at the Avalon, goths from the Hound's Tooth, punks from the corner, an Emo Phillips show at the Vic, and gangbangers at the video arcade. Muskie's is cheap, good, and prime people watching space.

Taco Burrito House
Broadway & Irving Park

You have to look kind of close to find the Taco Burrito House, it's not very large, but it is the best Mexican food I've found around the Lakeview area. Huge burritos, a lunchtime rice & beans special, and their chips rule the earth! You can take three bucks in and fill yourself up if you order right. There is also a cool Atari Millipede game in the corner that I always get killed on.

Irma's
1520 N. Damen Ave
just south of Damen el in
Wicker Park

Irma's gets in here not just because they are good and low-priced, they are unique because Irma's is the only place I've ever gotten sopes that I could eat without making a huge mess. Mexican food gets big points for being vegetarian-friendly, cheap and good, but generally no points on being able to eat it without looking like a slob - it makes you feel stupid if you're squirting beans on the person next to you on the train. The prices at Irma's are pretty standard - three or four bucks will cover a good meal.

New Crystal
Irving Park & Sheridan

The Crystal is my personal favorite place to eat, probably because I live near there now. They are open 24 hours, and you can get breakfast any time of day. Quite a large part of this magazine was written sitting in the Crystal. Most of the waitresses have homemade tatoos, and all of them are friendly and nice. They have great omlettes, my usual order, the feta and spinach omlette is $4.25, but it's huge and you get lots of hash browns and toast, and even a bowl of jalepenos if you ask.

N M A G A Z I N E D

N D magazine serves as a document for contacts and a reference for an involved public. N D is published twice a year and covers such areas as mailart, performance, audio, cassette art, networking and other independent and experimental activity.

CURRENT ISSUES:

N D 16 Includes interviews with musician Charles Heyward, founder of This Heat and Camberwell Now, Seattle based musician Amy Denio, Crash Worhip, Austrian artist and musician Kadmon, Australian composer John Watermann, Azalia Snail, Crackerjack Kid, and much more. ($3.00)

N D 15 Includes interviews with German composer Asmus Tietchens, English musical group Zoviet France, THU20 from Holland, mailartists and writer Al Ackerman, Justine, a musical group from Quebec, Spainish journalist Jorge Munnshe, plus articles by Clemente Padin along with reviews andmore. ($2.50)

N D 14 Includes interviews with performance artist and painter Carolee Schneemann, networker and Tape-beatle Lloyd Dunn, Estonian mailartist Ilmar Kruusamae, video artists and film maker Byron Black, British musical group O Yuki Conjugate, New York composer Ken Montgomery talking about his shop Generator plus articles by Andrej Tisma and John Held as well as reviews and information. ($2.50)

"34 Essays" a chapbook by G.X. Jupitter-Larsen. Includes 34 essays from 1981 to 1991. ($3.00)

FRAGMENT

FRAGMENT is an on-going series of cassette releases in a book like format which features two artists per release. Each package includes a cassette and booklet with interviews of each artists. Available issues so far include:

FRAGMENT 1 - J. Greinke and Pierre Perret
FRAGMENT 2 - Zan Hoffman and AGOG
FRAGMENT 3 - Vidna Obmana and PBK
FRAGMENT 4 - Ken Montgomery and Chop Shop

Cost is $6.00 each.

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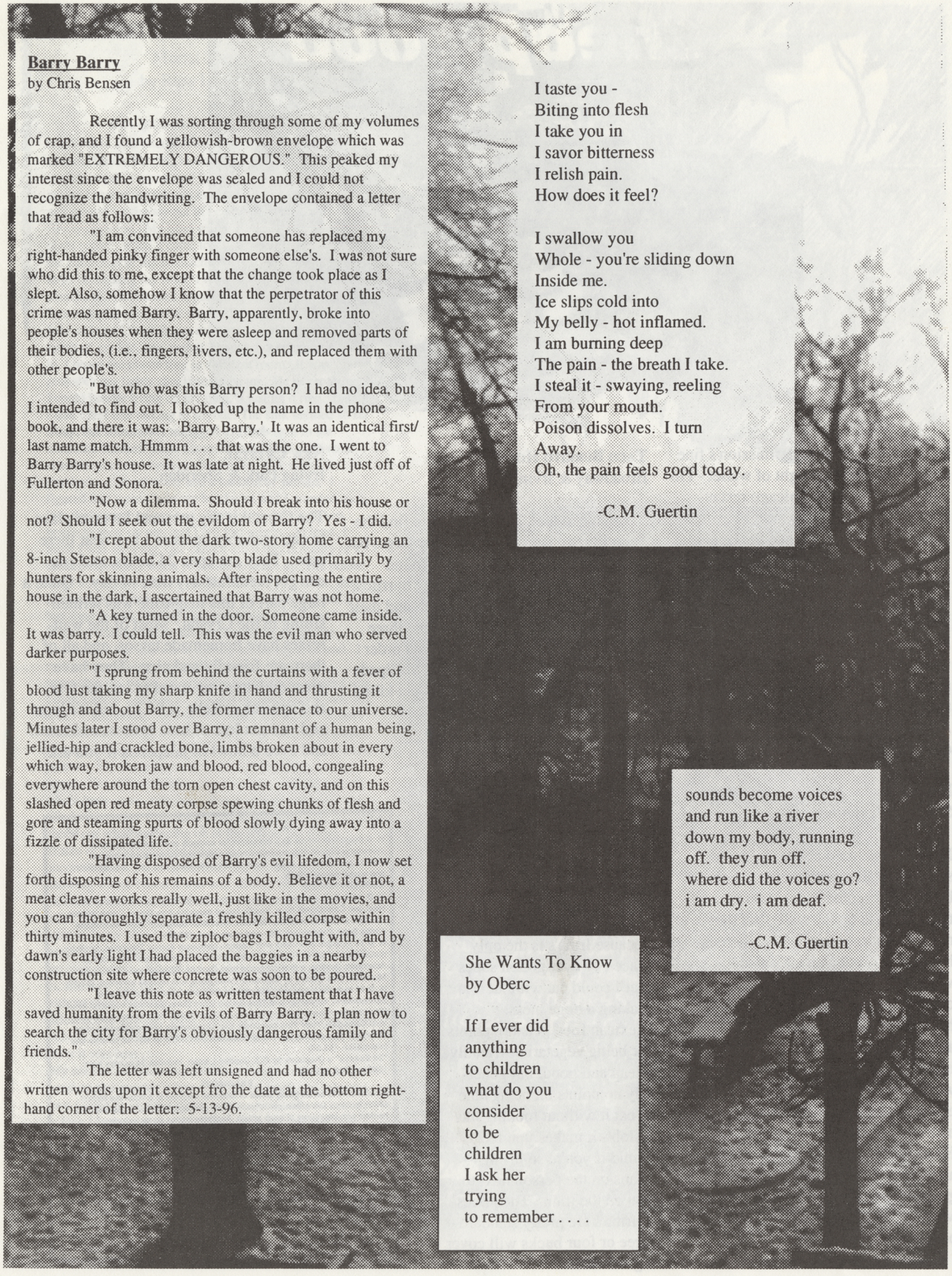


Barry Barry
by Chris Bensen

Recently I was sorting through some of my volumes of crap, and I found a yellowish-brown envelope which was marked "EXTREMELY DANGEROUS." This peaked my interest since the envelope was sealed and I could not recognize the handwriting. The envelope contained a letter that read as follows:

"I am convinced that someone has replaced my right-handed pinky finger with someone else's. I was not sure who did this to me, except that the change took place as I slept. Also, somehow I know that the perpetrator of this crime was named Barry. Barry, apparently, broke into people's houses when they were asleep and removed parts of their bodies, (i.e., fingers, livers, etc.), and replaced them with other people's.

"But who was this Barry person? I had no idea, but I intended to find out. I looked up the name in the phone book, and there it was: 'Barry Barry.' It was an identical first/last name match. Hmmm . . . that was the one. I went to Barry Barry's house. It was late at night. He lived just off of Fullerton and Sonora.

"Now a dilemma. Should I break into his house or not? Should I seek out the evildom of Barry? Yes - I did.

"I crept about the dark two-story home carrying an 8-inch Stetson blade, a very sharp blade used primarily by hunters for skinning animals. After inspecting the entire house in the dark, I ascertained that Barry was not home.

"A key turned in the door. Someone came inside. It was barry. I could tell. This was the evil man who served darker purposes.

"I sprung from behind the curtains with a fever of blood lust taking my sharp knife in hand and thrusting it through and about Barry, the former menace to our universe. Minutes later I stood over Barry, a remnant of a human being, jellied-hip and crackled bone, limbs broken about in every which way, broken jaw and blood, red blood, congealing everywhere around the torn open chest cavity, and on this slashed open red meaty corpse spewing chunks of flesh and gore and steaming spurts of blood slowly dying away into a fizzle of dissipated life.

"Having disposed of Barry's evil lifedom, I now set forth disposing of his remains of a body. Believe it or not, a meat cleaver works really well, just like in the movies, and you can thoroughly separate a freshly killed corpse within thirty minutes. I used the ziploc bags I brought with, and by dawn's early light I had placed the baggies in a nearby construction site where concrete was soon to be poured.

"I leave this note as written testament that I have saved humanity from the evils of Barry Barry. I plan now to search the city for Barry's obviously dangerous family and friends."

The letter was left unsigned and had no other written words upon it except fro the date at the bottom right-hand corner of the letter: 5-13-96.

I taste you -
Biting into flesh
I take you in
I savor bitterness
I relish pain.
How does it feel?

I swallow you
Whole - you're sliding down
Inside me.
Ice slips cold into
My belly - hot inflamed.
I am burning deep
The pain - the breath I take.
I steal it - swaying, reeling
From your mouth.
Poison dissolves. I turn
Away.
Oh, the pain feels good today.

-C.M. Guertin

sounds become voices
and run like a river
down my body, running
off. they run off.
where did the voices go?
i am dry. i am deaf.

-C.M. Guertin

She Wants To Know
by Oberc

If I ever did
anything
to children
what do you
consider
to be
children
I ask her
trying
to remember . . . .

the listening room

Consolidated
Play More Music
Nettwerk

Listening to Consolidated's albums, you get the feeling that a lot of people aren't too happy with them - and they like that just fine. During their live shows, Consolidated has an open mike for people to come up and say what they like, and some of the 'best' comments make it onto their records. Consolidated has a strong in your face no apologies attitude, promoting peace, gay rights, vegetarianism, gun control, speaking against sexism and racism - views that aren't always popular with the crowds. "Accept Me For What I Am" is a moving dialogue from a young man to his best friend - *because I am Gay this was hard for you the other kids put pressure on you to move away from me otracise me I hope that you wouldn't patronize me why cant they accept me just for what I am* . Other tracks include "Praxis"- a message of thanks and praise to people working to better the world around them, "Tool and Die"- a gun control anthem, and "You Suck", featuring the Yeastie Girls, a nasty sort of inverted 2 Live Crew thing, only this time the women get their licks. You've got to give a lot of credit to this band for their willingness to stand behind their issues, especially to the point of letting other people talk back on the record. The music is hard industrial/rock rap, and sometimes the lyrics are so strong you forget to notice, but this trio also lays some of the best beats to be found in the genre. This is their fourth album to date, and the best one yet. Consolidated is a band that everyone should hear.

The Tear Garden
The Last Man To Fly
Nettwerk

The Tear Garden, in case you were unaware, is something of a Legendary Pink Dots / Skinny Puppy hybrid. The current TGlineup contains cEvin Key, Edward Ka-Spel (vocals), Dwayne R Goettel, The Silver Man, Ryan Moore, David Ogilvie, Martyn deKleer, and De Green Guy. The Tear Garden has produced an album which lies somewhere in the musical universe between Doubting Thomas, Pink Floyd, LPD (of course), and, well, I won't say for fear of being misinterpreted, but suffice it to say that an appropriate influence of pop is evident. This does not mean that there is the slightest evidence of fluff present, it does mean that the latest effort has managed to work a bit of solid songwriting into their aural landscapes. Those who have followed them from the beginning may be suprised at the new Tear Garden, pleasantly so. The Last Man To Fly places TG in a new realm, one that is bound to endure.

Christian Death
The Iron Mask
Cleopatra

Christian Death is not just a band, it's a religious experience. The Iron Mask is the latest sermon by his holiness Rozz Willams. It swarms with new rocked-out versions of old hymns from Only Theatre of Pain, Catastrophe Ballet, and Ashes. "Skeleton Kiss" (previously unreleased except on a live '81 bootleg in which the song was titled "Blackwar"), is a powerful canticle, the Death Mix (only on CD) of this track features little explosions here and there, but is otherwise identical. "Down In The Park" (also available on CD only) is an uncommonly good live cover of that classic Gary Numan tune. On the cassette format is a live 1981 version of "Burnt Offerings". With this song we are reminded of how much more deathly Rozz's voice was in past days. It's not difficult to hear Sister Eva O's (ex-Superheroines) influence on these remakes. Her guitar loudly makes its presence known. As much as I love Gitane Demone's (ex-Christian Death) voice, it is a pleasant switch to hear Eva's vocals on these songs. If we say our prayers, a Superheroines remake album may come to pass (but I wouldn't bet my crucifix on it). It is annoying that they make you buy both the CD and the cassette in order to get all the songs, but good Christian Death devotees will do so with reverence.

Will
Pearl of Great Price
Third Mind

Will sounds at times like they inhabit a land somewhere between Coil and Enigma. The music as dark and epic, with long notes and a slow beat. When the vocals appear, they are a hard to decipher chant/yell that is vaguely reminiscent of the Weathermen. The album does tend to get a bit repetitive as a bright concept is stunted by failing to explore outside the territory of the sequencer. Will's Rhys Fulber, also of Frontline Assembly, seems to have brought a bit too much baggage from Frontline. Still, for what it is, Pearl is a pleasing work, and there is definitely enough there to make this worth picking up. Will does have a second album due out soon, hopefully they will expand on the theme.

Sky Cries Mary
Exit At The Axis ep
World Domination

I first heard Sky Cries Mary a year and a half ago when I bought an album by them based on the otherworldly picture of the singer, Dominick, on the back. My shallow reasoning paid off as the album turned out to contain a wonderful band, and I was so pissed when I

lost it in a move later, not being able to find another copy anywhere. Sky Cries Mary is now on World Domination, I bought Exit At The Axis as part of a two-band cassette (also containing Low Pop Suicide). Sky Cries Mary's music is trancelike without repetition, full sounding while remaining simple - beautiful, capturing and erotic. Polyrhythmic grooves and swirling vocals carry the listener deep inside the music, and when it's over all you want to do is rewind.

Low Pop Suicide
The Disengagement EP
World Domination

I really can not wait for the Sub Pop fad to go away so diverse good pop music can resurface. Dave Allen, formerly of Shriekback and Gang of Four, has joined with Jeff Ward, who has worked with Ministry, Revco and NIN, and together with guitarist Rick Boston they have put out an album that; although if you know the members' backgrounds the influences are there; is an entirely new sound. My favorite track is Turn Of The Screw, a song which has recently been covered by World Domination lablemates Contagion - a full album is promised by late '92, look for it!

Brothers and Systems
Transcontinental Weekend
Nettwerk

Brothers and Systems is difficult to define, it lies somewhere in the realm of soul, funk, and technology. Composed at the core of Tom Third and his computer - Tom takes an interesting path using scratchy vinyl samples and warm old sounds, combining them with a dose of smooth technology, and ending up with a brilliant album. Appearances are made by Sariah, Alvin Watts, Last of An Ancient Breed and Zulema Clas, as well as a host of brass, bass and percussion musicians. A very nice introduction to Tom Third, indeed.

Lycia
Ionia
Projekt

Ionia has been out for some time now, but it is definitely worth checking out if you haven't already. Lycia is Mike Van Portfleet, who lives in Arizona, creating soundscapes and songs that reflect the isolation and lonely beauty of the desert near him. Deep haunting melodies combine with vocals that suck you right down with them. Definite music for a candlelit smoky room.

Lawnmower Deth
Ooh Crikey Its Lawnmower Deth
Relativity/Earache

Lawnmower Deth are the Toy Dolls of deathcore. "Flying Killer Cobs From The Planet Bob", "Sumo Rabbit and His Inescapable Trap of Doom", "Seventh Church of the Apocalyptic Lawnmower" - do the song titles give you a clue? Of course, their music is tight, hard, fast, heavy as Rosanne Barr near a black hole - it's a mix of punk, grindcore, and , well, on "Do Do Doe" the singer do-re-mi's the tune of Human League's "Don't You Want Me?". Get a case of beer and a few friends and settle in while you learn the lyrics to "Did You Spill My Pint?" - Lawnmower Deth is a bonding experience.

The Dark Theater
Matters of Life and Undeath
Bader Records

Led by Vlad, real-life vampire and media McLaren extraordinaire, Dark Theater is part vamp part camp and fills their name perfectly. Vlad has appeared on Sally-Jesse Raphael, Montel Williams and in several vampire publications, and The Dark Theater organize an annual Vampire Circus in Chicago. The music rides on an industrial/goth/metal edge, never fitting into any category but accessible and entertaining for all. Reminiscent of The Damned in spirit if not in sound, The Dark Theater are just your basic fun-loving vampires (out of the coffins and into the streets?)

Napalm Death
Utopia Banished
Relativity/Earache

Napalm Death have passed through many changes over the years (at this point the entire lineup is different from the original), and Utopia Banished marks their heaviest album yet. While bands like Ministry are just deciding to try their hand at hardcore and speed, this is where is comes from. Barney's low growling vocals lay over the music like pus on a boil, spreading and intensifying the effect. Judicious use of effects and even the occasional sample leave the production with a distant, menacing feel, and as the album ends you find yourself grasping for air like someone awoken from a deep and frightening dream.

Stereotaxic Device
100 Per Day Extinct
KK Records

This is the perfect blend of industrial and dance soundscapes. The cover art and title might induce one to think that these guys are just

a bunch of Skinny Puppy wanna-be's. Although Skinny Puppy fans will probably love this, they are by no means a Puppy ripoff. Stereotaxic Device's music ranges from daydreamy atmospheric soundtracks with female voices, to ghastly dark, to heavy tribal-influenced industrial oriented aggro-dance. The key is relentless drum rhythms which add a feeling of power and determination to even the atmospheric tracks. Fans of Delirium and Will should definitely enjoy this.

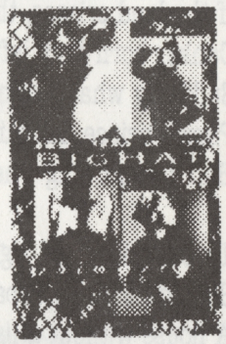
EBBINGHAUS
DEBUT EP
Iniquity

Seeing the promo jacket for this 12", I really had no intentions whatsoever of enjoying Ebbinghaus. The sticker placed by Iniquity proclaims Ebbinghaus the "Depeche Mode rivals of the '90's" and goes on to say "we like to call it Industrial Gothic Pop". Well, we had a good laugh reading this, and I was still sniggering when I put the record on. Luckily, Ebbinghaus is not as bad as they could be, and perhaps without the promo sheet I could actually like them. The music is derivative as all fuck, and the samples are tired (exactly how many bands now have used "we, as explorers of the mind..."?) but technically , there's nothing wrong. Ebbinghaus is a good 'me-too' band - they won't fuck up your mix tape, it will fit in fine with your techno radio show. If this were a homework assignment, I'd give it a B-. Everything completed and correct, but no creativity.

Lynn Canfield has a delicately beautiful voice, and her lyrics point quickly to her literary background. Currently available only by mailorder from Parasol, The Moon Seven Times will be releasing a CD on Third Mind in the spring of '93 - definitely worth waiting for.

BIG HAT
SHIMMER

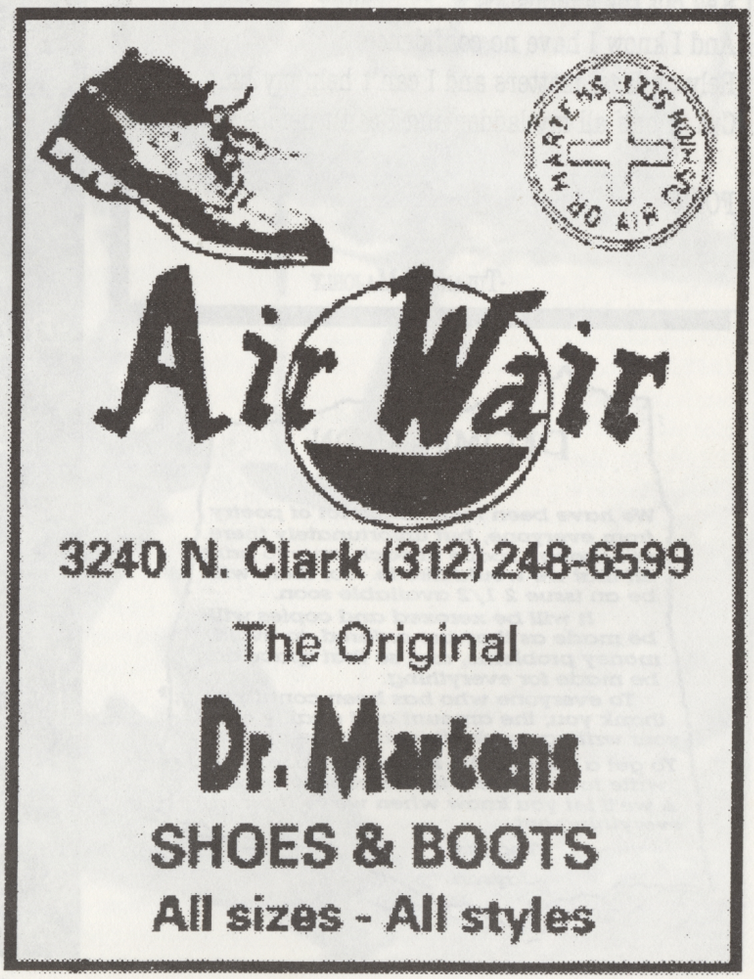
If John Phillip Sousa, Salvador Dali and Dead Can Dance all collaborated to make an album , it would probably sound completely different from Big Hat's "Shimmer". Still, the image that analogy conjures up gives a mood into which "Shimmer" slides quite nicely. Yvonne Bruner's vocals reach through the music with a quality that is at once pleading and powerful, as the music entrances you in a storybook world. An anachronistic mix of strings, brasswinds, samplers and miscellaneous percussion comes together to give Big Hat a sound that is undefinable in the pop music world, and undeniably beautiful.



STEREOTAXIC DEVICE REVIEW BY JAM, CHRISTIAN DEATH BY STEVE NADOLNY, ALL OTHERS BY JAYSON.

THE MOON SEVEN TIMES
MY MEDICINE 7"
Parasol

Announced as the first (and sadly last) vynil offering from The Moon, My Medicine is a haunting, powerful single. The Moon's sound falls somewhere between Opal and His Name Is Alive - consisting of former members of Area and The Poster Children.



Jawa flip in the middle of a century passing
Only two keys left but I don't know which building
I can't behave or spicen what goes down

Alley is the seam to Shakespeare
Fossil digs are certainly not to be feared
Cuss as you would if I weren't at home
Bare my thoughts as I take them from your blood
If the land crisses, then you shouldn't worry
Canker born fury left behind
Suddenly what's mine is lost and you are my ghost
Parish prince, laughing to my aid
Hell doesn't sing when you're not afraid.

Toobie grilled not right
Shouldn't let you spant
A house without a light
Tells you that you can't.

Hustle from the grave
Mistakes are to be made
Holden banners fly
Bludgeon colon hits me dry

Kell out the simplistics
And I know I have no confidence
Rely on legal matters and I can't help my limp
Cut in half all my ladder and I can't deface property

FOLIO

-Tuland J Majorly

BROKEN

OMNIPOTENT TEARS REMINDFUL OF MY FEARS FORCED REALITY NO WAY OUT NO WAY OUT OF YOUR WORDS LIES DISINTEGRATED RUPTURED MY SKIN QUESTION LOVE SHADOWED DECEPTION NOT ENOUGH RETROSPECTIVE BACK THEN UNLEASHED TRUTH TAKEN AWAY TO GAIN FOR ONES SELF TOO LATE TO BE SAVED ANGEL BREAKS PROMISES ANGEL BREAKS NOXIOUS KISS TURN AWAY INFLECTING DUE TO PAIN RAISE THE VOICE LEFT NO CHOICE FILLED WITH GUILT JUSTIFY DISDAIN ANGEL FELL UPON MYSELF BREAKS ME APART YOU MY FALLEN ANGEL BROKE MY HEART

-Jane Diamond-

PERMISSION 2 1/2

We have been recieving a lot of poetry from everyone, but unfortunately there isn't enough space in each issue to print all that we would like to. So, there will be an issue 2 1/2 available soon.

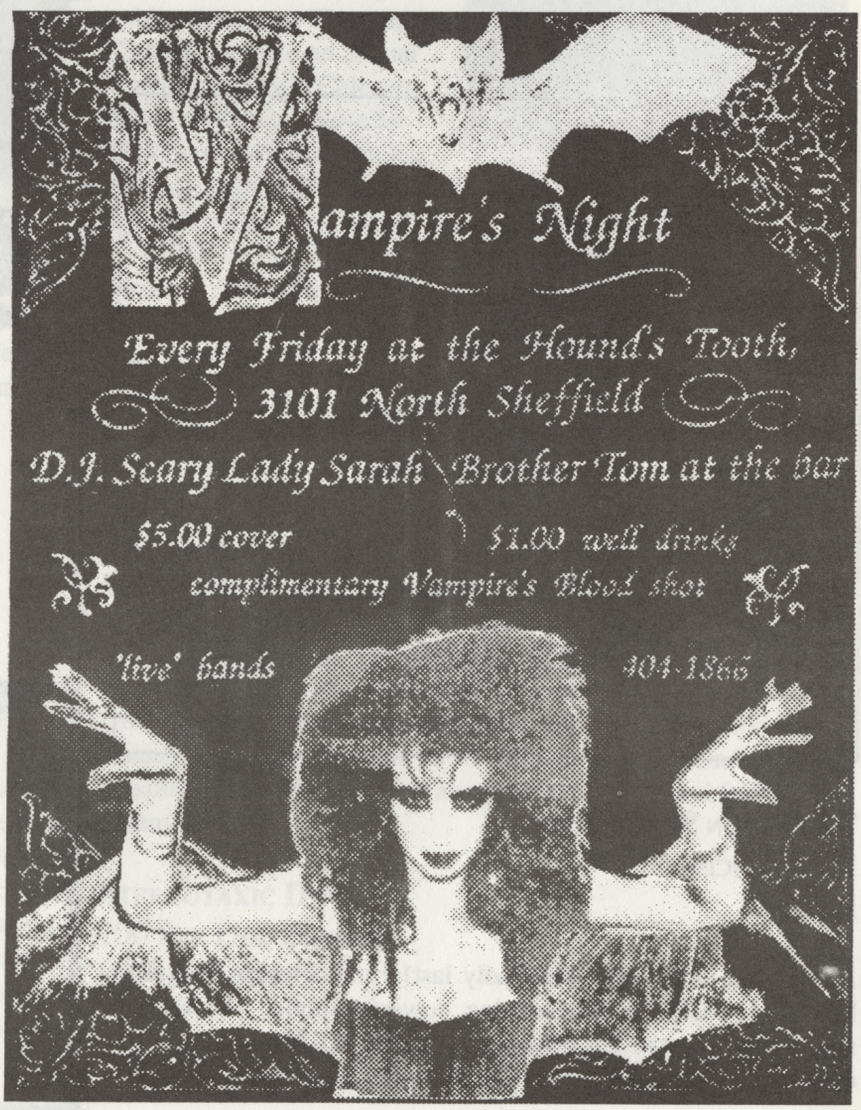
It will be xeroxed and copies will be made as they are ordered, to avoid money problems, and so that space can be made for everything.

To everyone who has been contributing; thank you, the amount and quality of all your writings make this sub-issue necessary.

To get a copy of the Permission poetry issue, write to the adress in the front of the zine, & we'll let you know when we've figured everything out.

Thanks!

-Jayson



Love At 3am

Silent rapping at my window screen
Dampened street lights dusted with mist
Whispers in the darkness breaking the hush
Blowing breezes shaking bushes and leaves
Stirring insects resting on grasses
Passing headlights flashing beams
Arms holding hands touching lips kissing
Love at 3am.

Dreaming of togetherness
Living for the thrill of the moment
Taking in life's juices.
Filling up on nectar of emotions.
Night brightened by comforting thoughts.
Soft bodies and happy minds.
A perfect match of body and soul.
Love at 3am.

-Nicki Z

sounds become voices
and run like a river
down my body, running
off. they run off.
where did the voices go?
i am dry. i am deaf.

-C. M. Guertin

certainly
at certain times - I don't care about anyone
(no, of course not <u>now</u>)
and presently
(I meant occasionally)
nobody else matters to me

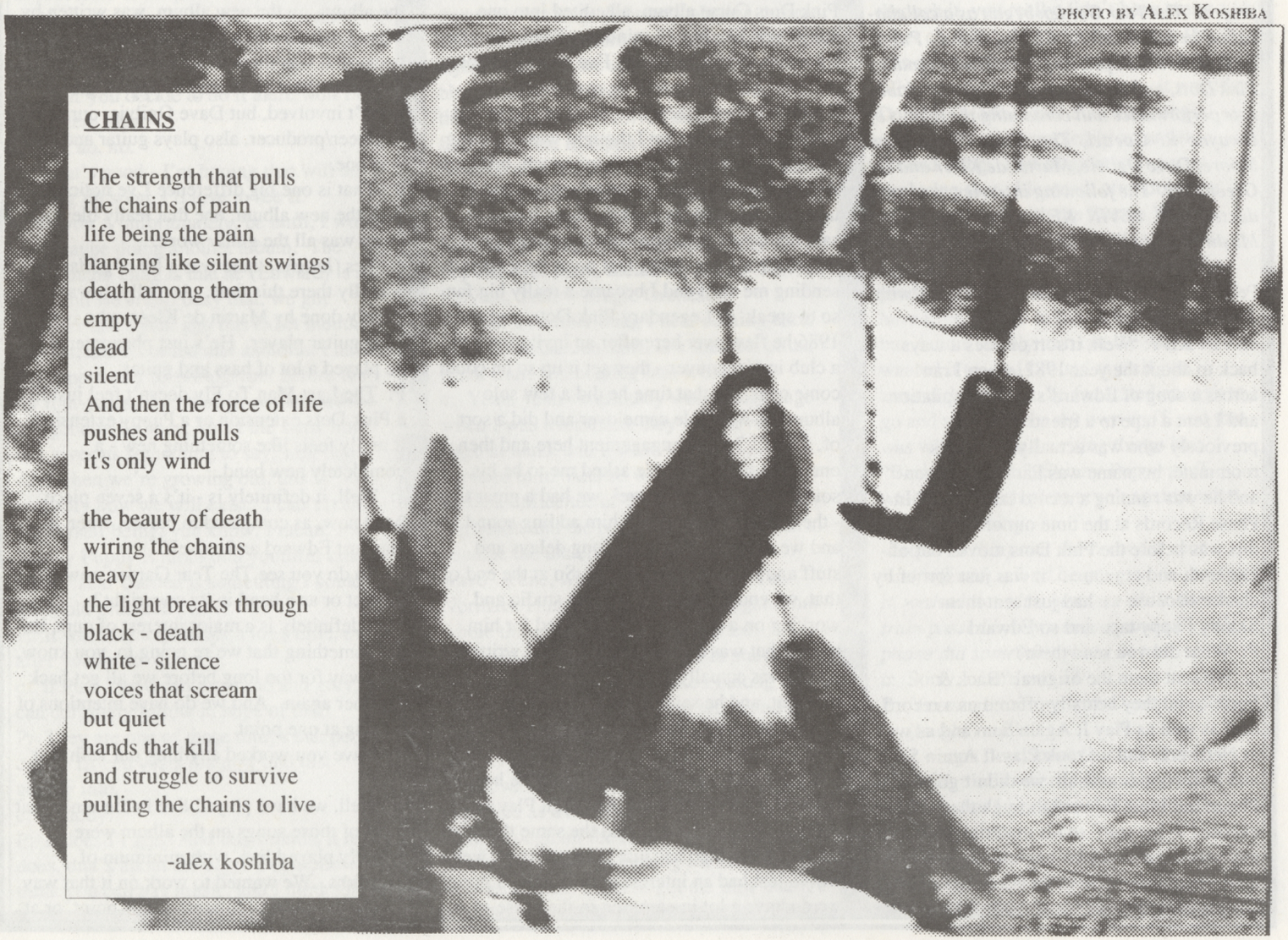
I don't like anything about one plus one and how it ends
I don't see any need and I wish it would leave
(of course)
one plus one adds up to regret
curling away in embarrassment

if only no one else would fall apart
if only
if only

and certainly
at certain times
I like everything
(no of course not <u>now</u>)

-Jayson

PHOTO BY ALEX KOSHIBA

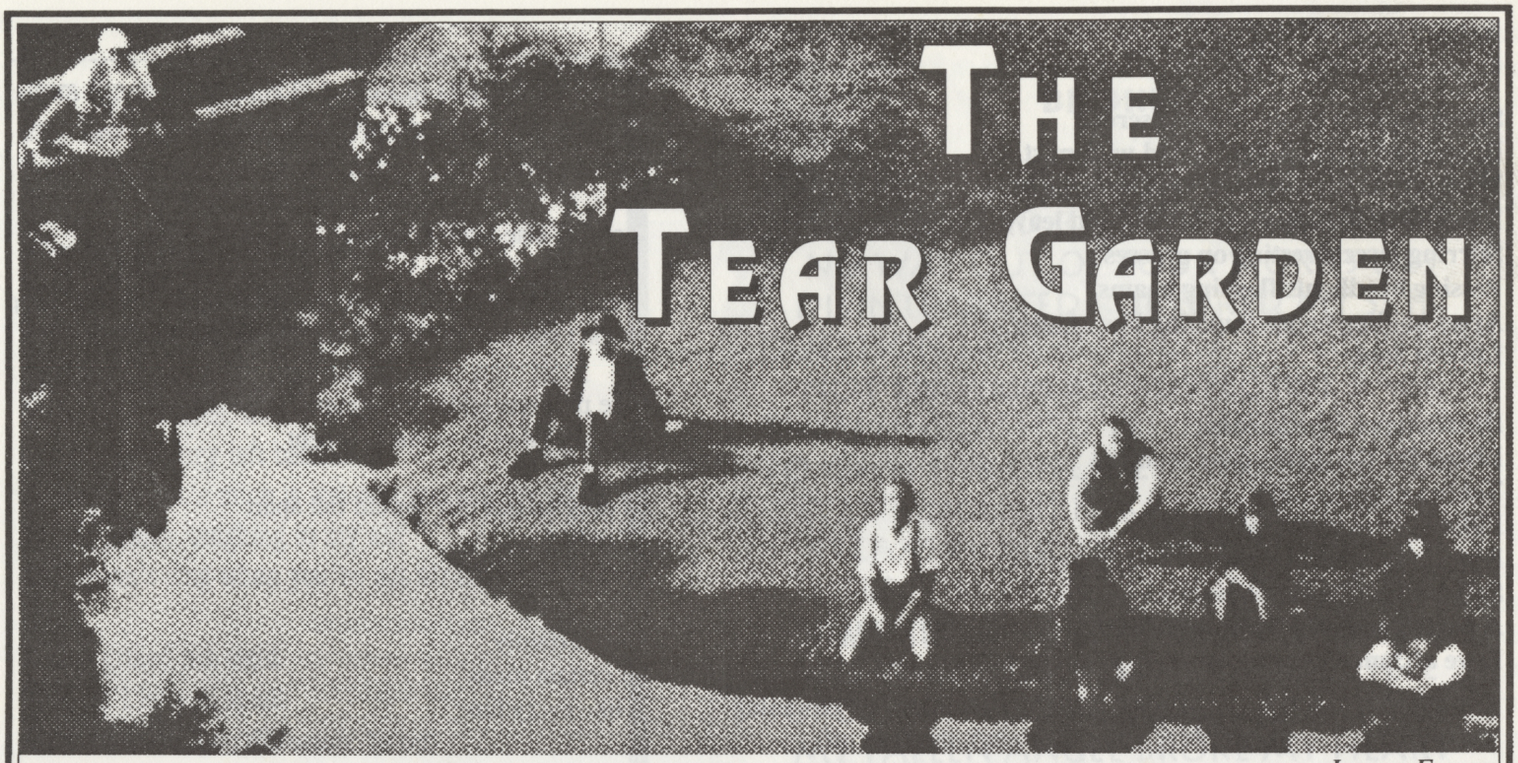


<u>CHAINS</u>

The strength that pulls
the chains of pain
life being the pain
hanging like silent swings
death among them
empty
dead
silent
And then the force of life
pushes and pulls
it's only wind

the beauty of death
wiring the chains
heavy
the light breaks through
black - death
white - silence
voices that scream
but quiet
hands that kill
and struggle to survive
pulling the chains to live

-alex koshiba



The Tear Garden

BY JAYSON ELLIOT

***The Tear Garden** have just released their latest album, The Last Man To Fly. This is their second full-length release to date, and their first time working as more than a two-man project. The Tear Garden began as a collaboration between cEVIN KEY of Skinny Puppy and Edward Ka-Spel, singer for The Legendary Pink Dots, and has now evolved into an elaborate performance unit containing the talents of Dwayne R. Goettel, The Silver Man, Ryan Moore, Dave Ogilvie, Martin de Kleer and De Green Guy. The following interview was conducted with cEVIN KEY from Vancouver's Mushroom Studios on August 31st.*

Permission: How did your involvement with The Tear Garden begin?

cEVIN KEY: Well, it sort of goes a ways back to about the year 1982, when I ran across a song of Edward's on a compilation and I sent a tape to a friend of mine - previously who was actually Edward's roommate, his name was Pat Birmingham and he was running a record label called In Phase Records at the time out of England - this was before the Pink Dots moved out of England; and . . . um . . . it was just sort of by chance because we had just sent them a Skinny Puppy tape and so Edward . . .

P: What did you send them?

c: We sent them the original "Back & Forth", and they actually offered us a record deal as well as Play It Again Sam and as well as Nettwerk, and we took Play It Again Sam and Nettwerk as a result, we didn't go with In Phase, but I met Edward through that and got exposed to his stuff, to his material which the guy sent me right at the beginning. My interest actually went to their label as a result of hearing some stuff they'd just released.

P: Mainly the Pink Dots' stuff that you heard?

c: And early Portion Control - that was the two main bands on the guy's label. I sent him a tape and a got back a great tape of Legendary Pink Dots Curse album, all edited into one song - one like big 25 minute collage. So when I got that I thought, oh no, I've stumbled upon the most brilliant band I've ever heard - I couldn't believe, they'd took all of Curse and assembled it into what I thought was one song and I was just going, this is too much, brilliant! And so I called back on the telephone and I talked to Edward for a while about it and he said no, it was just, you know, cutting ups of the whole album - from that point they started sending me stuff and I became a really big fan, so to speak, of Legendary Pink Dots, and so in 1986 he flew over here after an invitation from a club in Vancouver - they set it up so he could come over. At that time he did a few solo albums as well. He came over and did a sort of, a small 3 night engagement here and then one night in Seattle. He asked me to be his sound man, so I said 'sure', we had a great time - the evenings turned into him adding sound and we were doing a lot of long delays and stuff and really getting into it. So at the end of that, we ended up going into the studio and working on a song that I had played for him before that was an instrumental I had written, which was actually The Centre Bullet. I gave him that, and he said he wanted to work on it, so as soon as we finished that we played it for Nettwerk and they said, "well, you know, if you guys do some more songs we'll be happy to put it out as a record." And then Play It Again Sam heard it and said the same thing, so the rest since then has just been a sort of, well, we've just had an interest in fulfilling - I guess we do have a lot in common in the sense of our interests.

P: What, in The Tear Garden, is you and him, who does what exactly?

c: It's 50-50. You know, it's like one half the album, on the new album, was written by a band, which was a great experience, because it was three members of LPD and three members of Skinny Puppy - Ogre wasn't involved, but Dave Ogilvie, our usual engineer/producer, also plays guitar and so he was one.

P: That is one big difference I've noticed with the new album, one that really blew me away was all the guitar work.

c: Yes *(laughs)* there was a lot of guitarists actually there this time. Actually, it was mostly done by Martin de Kleer, who is the LPD guitar player. He's just phenomenal - he played a lot of bass and guitar.

P: The Last Man To Fly doesn't feel just like a Pink Dots extension or a Puppy extension, it really feels like something new - a completely new band.

c: Well, it definitely is - it's a seven piece band now, as compared to before, when it was just Edward and myself.

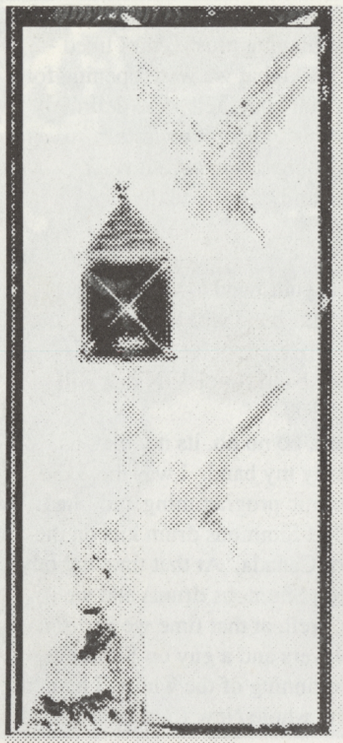
P: So do you see The Tear Garden now as a project or as a band in its own right?

c: It definitely is a major interest of ours, its not something that we're going to, you know, put away for too long before we all get back together again. And we do have intentions of touring at one point.

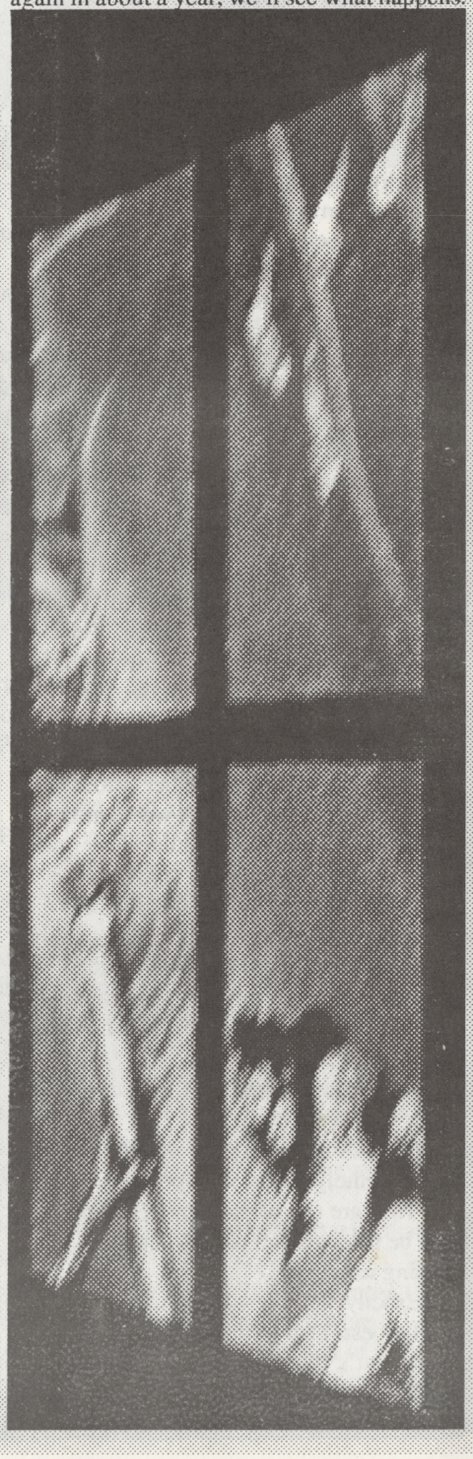
P: Have you worked anything out with that yet?

c: Well, we have played live in the sense that most of those songs on the album were actually played live, with minimum of overdubs. We wanted to work on it that way - our whole sort of interest at this point, or at

that point anyway, it was a year ago, seemed to sort of be in the '70s sort of rock mode. We were definitely exploring our interests with that and our influences.
P: That was something when I was listening, someone was like, well, describe the new Tear Garden to me, and I didn't want to but I couldn't help mentioning the words Pink Floyd.
c: Yeah, well, a combination of that, and I wouldn't say maybe Pink Floyd, but the whole psychedelic genre as a whole, we were really sort of captivated and x-rayed in by that whole sort of feeling. Everybody seemed to connect on this giant interest level even though we'd never worked together before - most of the people, that is. It was really quite exciting to see it all gel with an actual band that sounded, even when we were playing it sounded like something that had already been written, it didn't sound like something that was being jammed, and that's what was really, really powerful about it. I think it would make a great live situation because the band could go on and on and on.
P: If you decide to do a tour of the States, is there any problem with any of the Pink Dots touring here now, because I had heard of problems in the past -
c: No, they actually have completed a successful US tour since their refusal of entry.
P: So if you decide to do it there won't be a problem then.
c: Oh, no, no.
P: That's good - I'm hoping that will be coming up soon, I'd love to see it.
c: It won't, unfortunately, be until, I would say, maybe doing another album. The unfortunate thing is that he (Edward) is so busy and we are so busy that, we got together last a year ago this exact month, August, and recorded that and didn't have the opportunity to get together before that for four years, even though we wanted to. It's good to be busy, but at the same time this gives us something to say, well one day, when we're growing old, this is probably how we will exist. I can't really see myself being, you know, I mean, Skinny Puppy is more of a youthful kind of thing. Tear Garden is something I could grow old gracefully in.
P: It will stay around for a long time, even after you're not doing it.
c: If Pink Floyd can grow old and grey, we can definitely follow in hope of that.
P: They are one of those things that people can be fifteen years old <u>now</u> and just getting into.
c: Exactly.
P: It doesn't age. And this sounds, it really does, that's about the biggest compliment I think you can pay music, and I think this is definitely headed in that direction.
c: Great! Well, we appreciate that.
P: I wanted to ask you a little bit about yourself, too. How old are you right now?
c: Thirty-one.
P: And when did you first get involved with music?
c: Well, I started on piano and drums when I was about eight or nine.
P: But as far as playing with someone else in a band, you know, saying, I'm not going to go be a boat captain, I'm going to be cEVIN KEY -
c: Well my first band, I was fifteen years old and we were a rock band and we did Kiss and Alice Cooper covers.
P: Cool . . .
c: We carried on from there -
P: You were the drummer, then?
c: Yeah, I was the drummer. And at that time I actually had triple bass drums, twelve toms, twelve cymbals, complete crowd rocker.
P: Completely set for Kiss covers then -
c: This was past that point, actually, this is when we were doing more, sort of like what Spinal Tap would do. And then luckily punk rock came along, and my friend exposed me to the first single of DOA and I think it just sort of shook me awake. From that point we were definitely playing more, attempting to be more Buzzcocks sort of fast style. And then we sort of slowed down a bit, got more involved in the electronic thing. I got more involved as a result of my father sent me to Japan right around that time, on an exchange program, where I had to go over and spend a lot of energy learning another country, and I got inspired by Kraftwerk, things like that were really popular over there, including Japan - David Sylvian, Yellow Magic Orchestra.
P: That's another thing I hear coming back in the Tear Garden stuff, is a little bit of the Mick Carn feel coming into it too.
c: Yeah, yeah - well, they were really huge when I was over there, they were a very popular band, and it wasn't hard to get exposed to it. And so when I came back I had that influence of Yellow Magic Orchestra and the beginnings of what was to become the underground sort of "early-wave" scene, which was sort of like The Normals, Human League, Fad Gadget - that whole thing. As soon as that started happening, I was saying hey, I'm starting to hear something that I feel like I belong to. And so because I was always interested in rhythm programming drums and like that, I didn't really have anywhere to be creative until I was in another band, that was largely exploited as a commercial band, and we went through all the trappings of the major labels, major tours, opening for large bands in large places. I sort of got the idea that if I ever wanted to make it there I at least wanted to be playing music that I liked - because the band that we were opening for at that time, you could tell were definitely not into the music that they wrote.
P: Are you going to say who it was?
c: It was Duran Duran, actually.
P: You were!?
c: Yeah.
P: What was your band?
c: Well, uh, our band will be, be . . . remain,
P: Pre-Puppy band for cEVIN that will never be named?
c: Yeah, well, no no no, its not that, its wasn't actually my band. I was the, I did all the electronic programming and I had one of the first Simmons drum kits on the west coast of Canada. At that time nobody had even <u>seen</u> Simmons drums and we were pretty, well, at that time we had six keyboard players and a guy on Simmons. It was the beginning of the whole, I hate to say it, but the whole New Romantic sort of era.
P: I hardly look at it as something to be ashamed of. That was a unique period, one of the only times that pop music really innovated and experimented.
c: It was a learning area. If you lived through it, you really didn't have many other choices. At one point, Duran Duran was as underground as anything is today. When the first single came out - it was like Depeche Mode, when their first single came out it was completely an under-ground thing. Part of growing up was exploring that. I learned, after doing an album together with the Dream Weaver guy, Gary Wright, I went to his house in Los Angeles and did an album where he produced it - we had all the gear we could have ever wanted to use in our entire life - but it didn't really turn out the way <u>I</u> wanted it to, and I found myself just around that time to be frustrated enough to go and start writing my own stuff, and that was when I started writing things like "Back and Forth", Skinny Puppy stuff, which was a complete revolt against what I had been doing.
-beep!- *at this point the recorder shut itself off with a loud beep, upon re-starting it, we had to wait a moment while the el train passed by my window, and cEVIN's phone did something funky in turn -*
c: Sorry, where was I?
P: You were touring with Duran Duran...
c: (laughs) well . . .
P: <u>I</u> wanna hear about Duran Duran!
c: Well, that's where I found myself in the position that I <u>never</u> wanted to be in their position.
P: What point were they at at the time, was it during their huge success time?



c: It was the Blue Thunder tour - the big tour, where they were pretty close to being the next Beatles, you know, the big coliseum tour where they were at their peak. We did four shows with that.
P: But them as people?
c: Well, actually we toured with them one time before, so we got to know them when they weren't popular, and then we got to know them when they were popular. A few guys stayed the same and a few guys changed. The bass player was the nicest guy, that's really what I remember - John Taylor. And the drummer. The drummer quit because he just couldn't handle it, it just got too big. The rest of the guys, I don't know . . . we toured with Depeche Mode, we toured with Roxy Music . . .
P: That one would be incredible too . . .
c: Yeah, we opened for Roxy Music on the Avalon tour. And that was largely one of the biggest embarrassments of our lives - because we were playing with one of the greatest bands in the world. No band could open for that band. But I mean, we were a freak show at that time. We had colored hair, you know, electronic equipment, it just didn't make sense; everybody went, "wow, look at this," and, well, c'est la vie, right? So, to move on from there, after we got signed and had the big deal and all, we decided, well, I decided that just wasn't what I wanted to do and that I wanted to go to something that I had more of an interest in, which is more of the underground industrial thing which was largely the noise oriented, you know, Throbbing Gristle, just noise oriented music.
P: That reminds me of something I wanted to ask, hold on, shit, I don't have it right at my fingertips, were you involved with A Chud Convention?
c: Well, that record is sort of a joke in the sense that we did that, actually what happened was that at the end of the European tour we ended up going to this place to hang out and it was a recording studio, so we were all hanging out there and we were all completely burnt out. Somebody ended up showing me a new sequencer, an Atari sequencer, so I sat down and I did like three minutes worth of work and then I left. And then when I was out of the room, they turned on the tape machine and Ogre and the singer from a;Grumh as a joke started going "wooo . . " (moaning noises) doing what . . . what the record is, and then after we left they actually assembled whatever the three minute thing is I demo'ed the sequencer with and put that together with the 'vocal' track and *released* it . . .
P: How did that end up getting released?
c: Well, actually, (laughs) I don't actually hate it, now that it's been released, because people ask me about it all the time, and I don't understand why, but you know, it's just really a joke. We have a few other records out that are jokes, too, that are probably impossible to find now, the Wee Chevy King 12" as well.
P: The what?
c: A band called Wee Chevy King. We took a sort of pre-Beastie Boys sort of rap thing which was very rude. Very rude. Much ruder than Beastie Boys.
P: Yikes. So . . . do you ever write lyrics yourself?
c: Sometimes. But not a lot. I've done two songs, but I won't give away which ones those are.
P: You're very established now as a musician - what are your other aspirations outside of music?
c: Travel. I'm just soaking up the cultural sponge. When my dad sent me off to Japan, he didn't realize how it would have this addictive effect on me. I've just got to go for that 'way-out-there' sort of feeling. The feeling that you're way out there in the jungle somewhere or you're way out in some world that you really don't understand. I recently have been doing that in Jamaica - I don't know why, it just sort of captured me for awhile and I explored the whole Rastafarian culture and all that stuff, went into the hills and everything. Basically went back six or seven times; I'd like to go back to the Far East again, maybe around Thailand and India. That's really what I'm into, other than creating.
P: So it's great that you know have the opportunity to do that.
c: Yeah, well, that's just it. I'm not going to have time to now for another year and a half, but when I do, I'll do it for sure.
P: So are you headed back through Chicago anytime soon?
c: We're going to Europe. In about 3-4 weeks from now. Maybe 5. It depends upon Ogre's knee - he screwed that up a while ago. We're doing the European tour, then headed back to the States. Hopefully, we will be around Chicago before Christmas. But at this time, we'll just have to see how long it takes.
P: Real quick, just back to The Tear Garden, to wrap this up - where do you see this headed for now? Do you have singles planned?
c: Well, we actually just finished a new EP, not more than a week ago, of editing together outtakes of songs and stuff that weren't used for the album, and we found forty-nine minutes worth of music. One of the songs we're going to do a video for, it's called "Sheila Like The Rodeo" - it's very sort of like, morbid - a very morbid dance song. The same guy is doing the video that did "The Killing Game" - Bill Morisson. The EP is more obscure than the album - three almost normal songs - it's completely uncommercial as compared to the album - and then three or four other jams which are just like a compilation of an entire evening which is just like a party we had - Edward has the mic set up and is just screaming away, it's really quite good, I think you'll like it.
P: Something to look forward to, then.
c: Yeah. Other than that, we will be together again in about a year, we'll see what happens. . .



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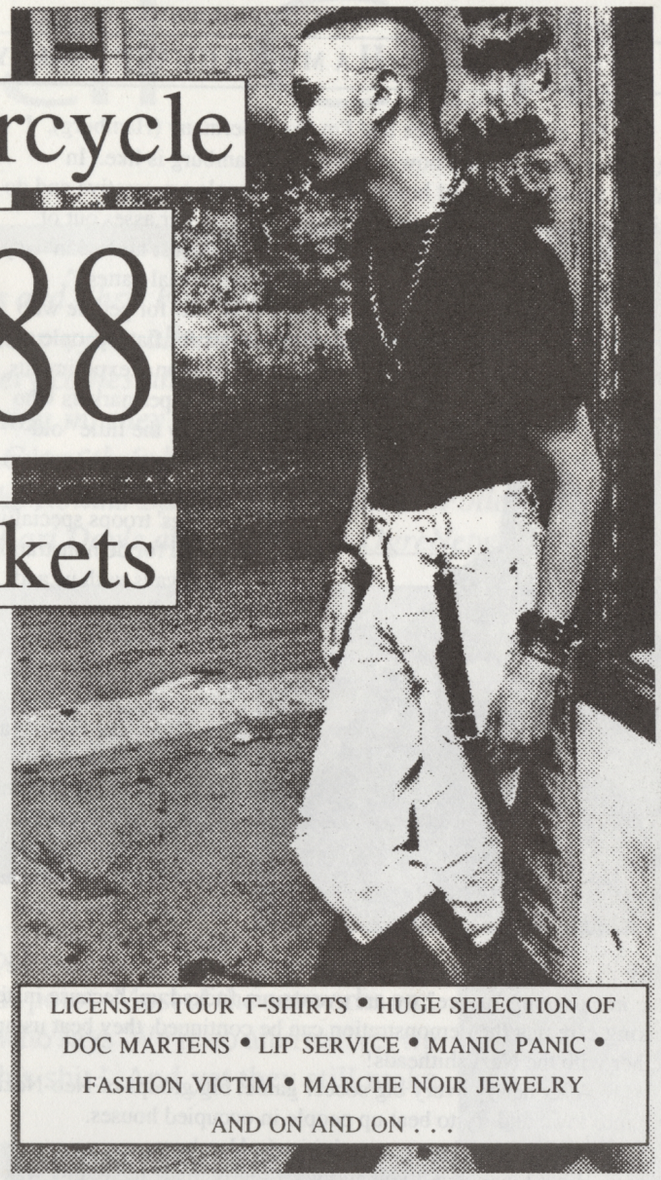

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SCENE REPORT: HAMBURG, GERMANY

Hi, my name is Alex and I'm from Germany (Hamburg). I want to give you a picture how scene-life in Hamburg is like. In Hamburg are still occupied houses in which people are creative and do political work, although the pigs always try to kick our asses out of them. A major problem in Hamburg is that there is just no fuckin' way to get a flat, especially where you don't fit in the "social pattern".

There are lots of demonstrations every year for people who can't find flats. There are not only demonstrations for flats, people go on the street for every thing that pisses them off, like animal experiments, new supermarkets who destroy the little "old-grandma shops", racism, and so on.

Pigs' troops specially trained for demonstration are always with us and they really don't care if they beat you up until your fuckin' brain comes out of your head. The newest toy for them is a machine which shoots rubber bullets at demonstrators. When there is a demonstration against Neo-Nazis (and there are more and more people who go on the street against these motherfuckers) the Nazis try to beat us up and when the pigs come to bring "peace" we are even more fucked up, because instead of taking care that the demonstration can be continued, they beat us up together with the Nazi shitheads!

After nearly every big soccer game, big groups of Neo-Nazis come into town and try to beat up people in occupied houses.

So far about the street activities in Hamburg.

What I wanna tell you and what really made me happy was that there are now connections between political work groups in Hamburg and Berlin. In November '91 I went with a friend of mine to East Berlin, and we lived for a while in an occupied building. There are a lot of them because many people who used to live there moved to the "golden west" when the wall came down. Why should these houses stay empty when there are people living on the street?

So we talked with these people who lived there and managed to bring them in contact with groups in Hamburg. The people in this house where we stayed tried to make it legal by paying rent and some of them really get these contracts. But just a few weeks before we arrived there was a big fire in a part of the building and the fire fighters arrived unusual late! The house was half destroyed! Its obvious that the government is not interested in people who live different.

I hope there will be more connections between Hamburg and Berlin, because together we can change things. I think, as far as I know Chicago scene, that there are a lot of creative people but too many keep there ideas, feelings, frustration about the fucked up society inside, because they don't know where to talk about it. It's pretty hard to get people together in such a big city, but we managed to bring people from Hamburg and Berlin together and there is quite a distance between there. This magazine is in my opinion a great start to come together and let out whats locked up inside. Thanks to everyone who really put a lot of work and energy in, I hope it will reach a lot of people.

(note - Alex wrote this article in English instead of German, but I decided not to edit her English, rather to leave any mistakes than change the meaning within. -J)

SEX GANG CHILDREN / REQUIEM IN WHITE
MANRAY
BOSTON, JULY 31ST
by STEVE NADOLNY

The Goth scene in Boston has been on its last legs for a number of years, but this year Beantown finally kicked the bucket. Years ago, ManRay was an artsy alternative hangout, but today, it's a hideous techno-disco. However, tonight all the ravers and Harvard students were pushed aside to make way for Sex Gang Children.

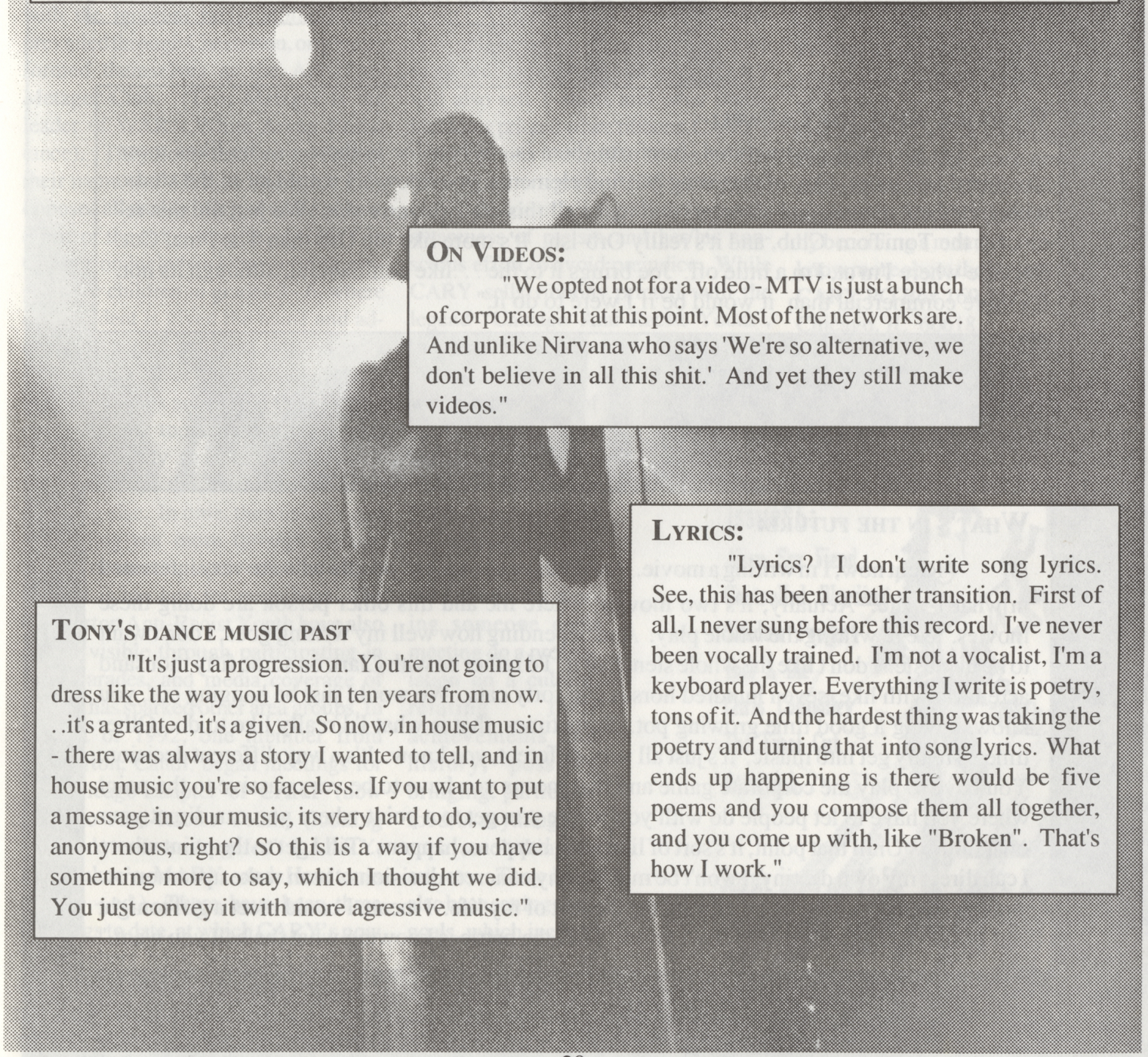
I arrived at the club a bit late, but still early enough to witness Requiem in White from New York. These gorgeous vintage-clad goths impaled me with their piercing sort of doom and gloom. The female lead singer, draped in a long red velvet gown, sang in a style reminiscent of Dead Can Dance, as the deathly handsome guitarist mesmerised me with Christian Death-like guitars. They even did a Cream (an abortion of a band if ever there was one) cover version and made it cool. Needless to say, if you have a chance to see Requiem in White, I highly recommend them.

In between bands I spent what seemed like many years in purgatory as the DJ's technobeat pulsated non-stop through my head. Finally, after much anticipation, I catch my first glimpse of Sex Gang Children in the flesh. When Andi SexGang ran onstage I tried my best to ignore his tacky "M C Hammer" outfit and enjoy the music. Most of the songs were off their new disc, Blind (actually an updated re-release of the Andi Sexgang album of the same name). It was pure bliss hearing old favorites like "Beasts", "Mauritita Mayer", "Sebastianne", and "Dieche". The only bad thing was that I had to step back from my front row center position so that the idiot dumb jocks could slamdance. I've heard rumours that Sex Gang will be touring the U.S. again very soon, possibly with Christian Death or Shadow Project.

the Final Cut

photos by Corinna Cueto

Tony Srock, Joe LaFata, Hobey Echlin, Greg Lucas and Chris Fachini are The Final Cut. Formed in Detroit in 1988, they have just released Consumed, a deep cyber album which Tony has described as "Jeffrey Dahmer on two hits of X, sitting around with battery cables attached to his testicles". With such notable musicians as Nivek Ogre and Chris Connelly sitting in, they have received much attention for Consumed, but it is their live show that displays The Final Cut at their best. They are a powerful, talented band on stage, displaying a sound more comparable to The Rollins Band than KMFDM. Following are excerpts from an interview with Tony Srock conducted by Kari Doyle and Andy from OgreNetwork.



ON VIDEOS:

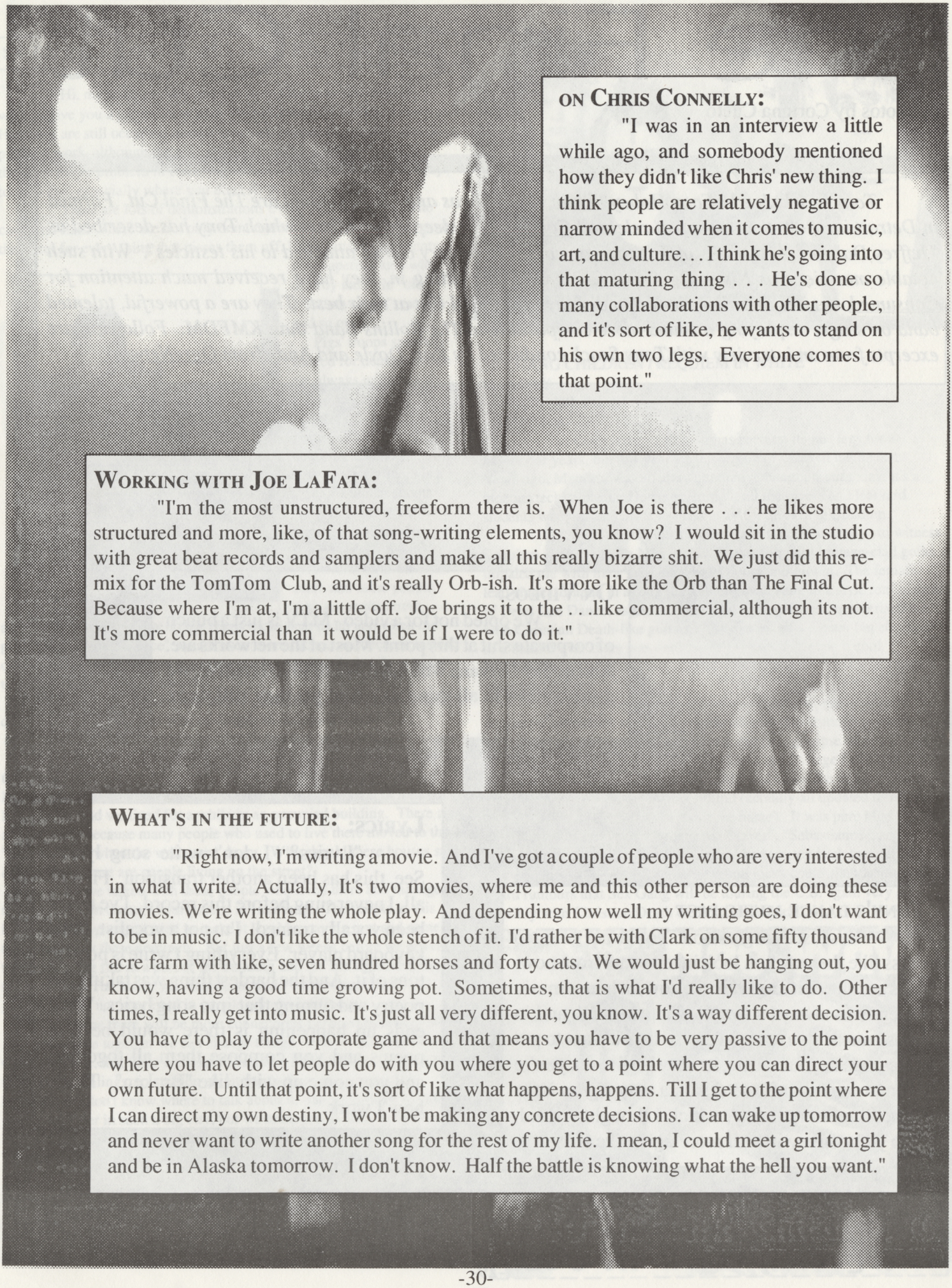
"We opted not for a video - MTV is just a bunch of corporate shit at this point. Most of the networks are. And unlike Nirvana who says 'We're so alternative, we don't believe in all this shit.' And yet they still make videos."

LYRICS:

"Lyrics? I don't write song lyrics. See, this has been another transition. First of all, I never sung before this record. I've never been vocally trained. I'm not a vocalist, I'm a keyboard player. Everything I write is poetry, tons of it. And the hardest thing was taking the poetry and turning that into song lyrics. What ends up happening is there would be five poems and you compose them all together, and you come up with, like "Broken". That's how I work."

TONY'S DANCE MUSIC PAST

"It's just a progression. You're not going to dress like the way you look in ten years from now. . .it's a granted, it's a given. So now, in house music - there was always a story I wanted to tell, and in house music you're so faceless. If you want to put a message in your music, its very hard to do, you're anonymous, right? So this is a way if you have something more to say, which I thought we did. You just convey it with more agressive music."



ON CHRIS CONNELLY:

"I was in an interview a little while ago, and somebody mentioned how they didn't like Chris' new thing. I think people are relatively negative or narrow minded when it comes to music, art, and culture. . . I think he's going into that maturing thing . . . He's done so many collaborations with other people, and it's sort of like, he wants to stand on his own two legs. Everyone comes to that point."

WORKING WITH JOE LAFATA:

"I'm the most unstructured, freeform there is. When Joe is there . . . he likes more structured and more, like, of that song-writing elements, you know? I would sit in the studio with great beat records and samplers and make all this really bizarre shit. We just did this re-mix for the TomTom Club, and it's really Orb-ish. It's more like the Orb than The Final Cut. Because where I'm at, I'm a little off. Joe brings it to the . . .like commercial, although its not. It's more commercial than it would be if I were to do it."

WHAT'S IN THE FUTURE:

"Right now, I'm writing a movie. And I've got a couple of people who are very interested in what I write. Actually, It's two movies, where me and this other person are doing these movies. We're writing the whole play. And depending how well my writing goes, I don't want to be in music. I don't like the whole stench of it. I'd rather be with Clark on some fifty thousand acre farm with like, seven hundred horses and forty cats. We would just be hanging out, you know, having a good time growing pot. Sometimes, that is what I'd really like to do. Other times, I really get into music. It's just all very different, you know. It's a way different decision. You have to play the corporate game and that means you have to be very passive to the point where you have to let people do with you where you get to a point where you can direct your own future. Until that point, it's sort of like what happens, happens. Till I get to the point where I can direct my own destiny, I won't be making any concrete decisions. I can wake up tomorrow and never want to write another song for the rest of my life. I mean, I could meet a girl tonight and be in Alaska tomorrow. I don't know. Half the battle is knowing what the hell you want."

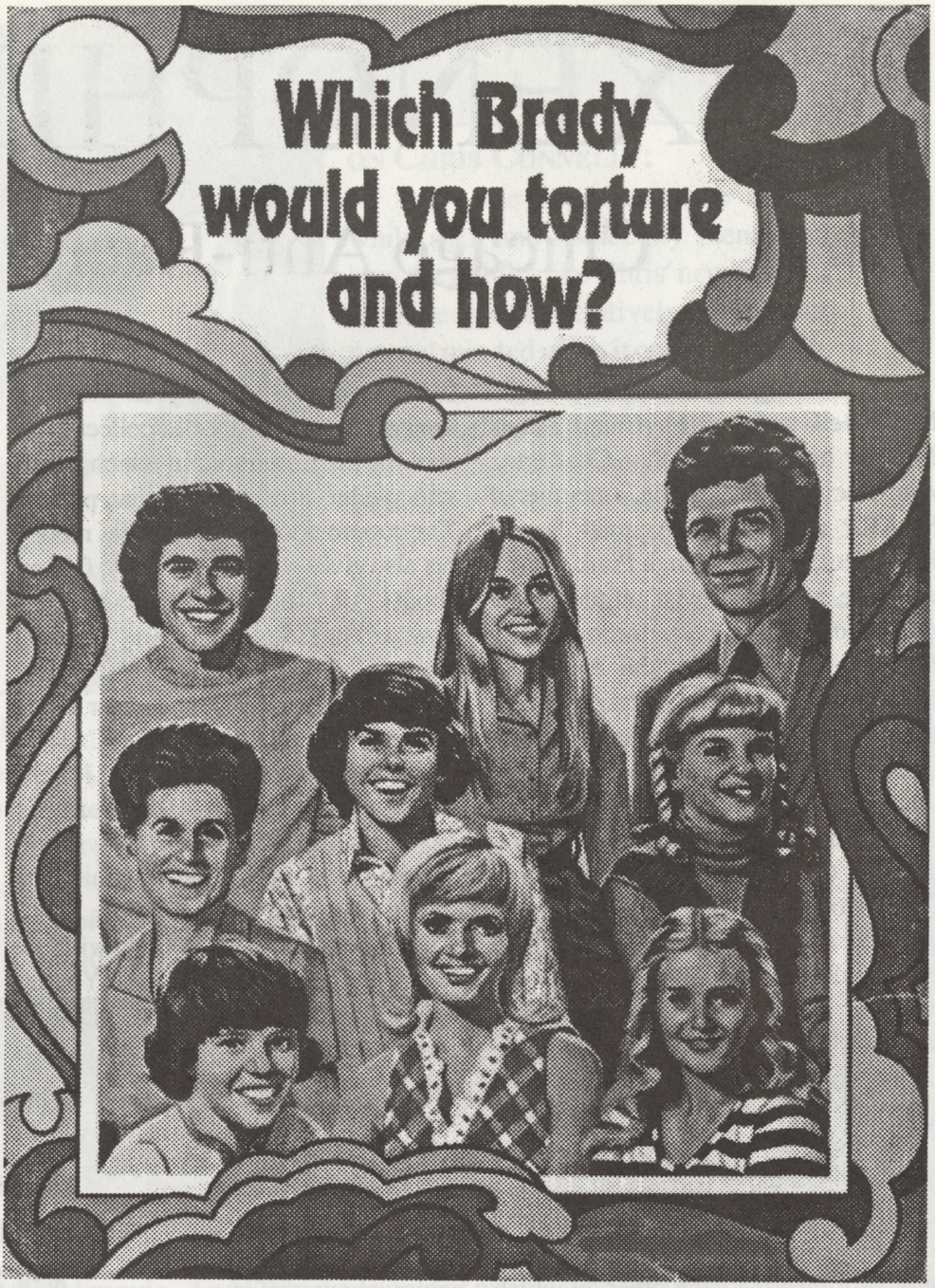
XENOPHILIA

Chicago Anti-Racist Youth

by Jayson & Candi

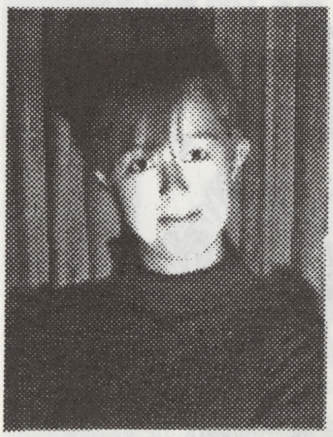
In August of 1990, Deacon McDowell and her boyfriend Shane Murphy began C.A.R.Y. - Chesterton Anti-Racist Youth. Shane, a member of SHARP (Skinheads Against Racial Prejudice), and Deacon, a Punk, fed up with the ignorant racist attitudes that prevailed through Chesterton, originally formed themselves as the Anti-Tom Metzger Club. (Tom Metzger is the leader of WAR - White Aryan Resistance). They soon decided to change their name to CARY, to show that they opposed all racism, not just white power. Some of the achievements of CARY in Chesterton include a letter-writing program for children in grades 3 - 6, where each student is given the name and address of a pen pal, one who is of a different racial or ethnic background; but the students aren't told this. As the children write to each other, they gain the opportunity to get to know their friend without the barriers of race or anything else. In time, they usually end up finding out more through photos, letters, or meeting each other, at which point it is too late for prejudices. The Chesterton Anti-Racist Youth have also stayed visible through participating in local parades, and media coverage of CARY has sparked other area groups. In August of 1992, one member from Chesterton, Candi, began meetings for the Chicago chapter of CARY (now Chicago Anti-Racist Youth) (looking forward to Los Angeles' LAARY, Milwaukee's MARY, and Houston's HARY - ed.) There have been three meetings to date, at which CARY's now 26 members have organized and discussed the future of the group. CARY's first event will be a fundraising party at the Rainbow Roller Rink on north Clark in late December of this year. Members are going door-to-door to collect sponsors for the Rollathon, in which people will pledge a certain amount per lap. The door to door not only raises money, but also gives people a chance to find out about CARY firsthand. Tickets to Rainbow will be sold for the party, at which there will be a raffle held, and CARY will also sell T-shirts and other items, including printed white ribbons. CARY's white ribbons are similar to the red ribbons worn to signify AIDS awareness, only in this case they signify the wearer's awareness of racism and her/his conscious effort to avoid prejudice. While CARY sells ribbons printed with the legend "Chicago Anti-Racist Youth", they encourage anyone who wants to wear white ribbons of their own to show solidarity. At meetings, members have been concentrating on educating themselves about different cultures by having someone each meeting do a presentation on a culture, relating their achievements and history, possibly bringing particular food, or anything else such as clothing or art, etc. They have also been setting their goals, which include public awareness of CARY, initiating a letter-writing project through Chicago schools similar to the Chesterton program, and involvement in local parades and events. One long-term goal of CARY is the formation of an annual Salad Bowl Parade, in which all groups will be represented. Rather than calling it a Melting Pot parade, which implies a conglomerated mass without individual identity, a Salad Bowl Parade would allow each group to proclaim their pride and identity, while showing an appreciation for all the other groups which make up our city. If you are interested in supporting CARY, through donations, by becoming a member, or would like to know more about them, you can write to: CARY PO Box 169 3712 N. Broadway Chicago, IL 60618.

QUESTION NUMBER EIGHT



We will be printing answers from Zoe's slam book (issue #1, p.19) each issue. In this issue, we printed answers from the question "Which Brady Kid would you torture, and how?" Send your answers to any or all of the slam book answers for future issues, and include photo booth photos if you'd like them printed.

"Marcia, I'd make her wear braces for the rest of her life" -*Lisa Carr*
"Make Peter sit on his volcano and make it explode" -*Plain Jane*
"Bobby - take the safety monitor belt and strangle him with it" -*Megan*
"Torture them all - make them appear on daytime talk shows forever continually being asked 'what was it <u>really</u> like?" - *Jonathan*
"Have Tiger possessed by Satan" -*Matthew Henson*



"Peter - strap him down and play the sound of a vase breaking over and over until he couldn't handle it" - *Zoe*
"Marcia - give her Barbara Streisand's nose" -*Katherine and Keith*
"Jan - cover her in Tiger's flea powder until she sneezed to death" -*Jen Alexander*
"Marcia - give Jan her dates" -*Dave O.*

"Cindy - make her the love slave for Sam and his buddies" -*Jim D.*
"All of them, tie them down and force them to mingle endlessly with their fans! Film and market it as a sitcom, 'The truth circle of hell'" -*Matthew*

"Shave all of Jan's hair as she watches in the mirror (aaah!)" - *Seth*
"Greg - force him into a suit that didn't fit" -*Anonymous*
"Cindy - make her the oldest" -*C.J.*
"Greg - cover him in a thin layer of plaster and sell him at Mad Max's" -*Dan Barnheart*

Seitdem ich die Menschen kenne, Liebe ich die Tiere!

When a person lives in a society, it is difficult to break free of the rules and customs imposed by those around us, even when it is obvious that they are wrong. It's easy today for people to condemn racism, wearing the latest Cross Colors clothing; but how many of them would have had the balls to speak up a hundred years ago in the Deep South? Many things that we take for granted in 1992 were once considered radical at best - for example, were you to propose at the turn of the century that smoking tobacco could be unhealthy, you would be laughed at by doctors and laymen alike.

Most people today will not eat veal, and if they know what vivisection is, they will oppose it, but these are considered extreme measures of cruelty, and there is still the opinion that 'normal' meat production and animal testing is perfectly acceptable. It may seem strange that in our society, where we are conscious of so much that goes on around us, that we manage to ignore the daily realities of our cruelty to animals, both in the laboratories and the slaughterhouses. Sadly, though, people do not tend to adopt change on their own. If you sit down with someone and explain to them all the reasons there are to stop eating meat, they may agree wholeheartedly, but in the end, people view vegetarianism as too much work, or as too out-of-the-ordinary.

I hope that I will not just be preaching to the converted with this article - if you are already a vegetarian, you likely know all the charts, graphs, photos and arguments there are, and if facts were all it took, the whole world would be vegetarian. There is more than that involved, however. To be a vegetarian, you need to be realistic - there are plenty of expensive vegetarian restaurants, high-priced health food stores, and vegetarian cookbooks full of recipes that require fifty ingredients, cookware from three different continents, spices obtainable only by ancient Tibetan monks and a preparation time of four to six weeks. In reality, there is no need for a vegetarian diet to be expensive or complicated.

I had originally planned to include some recipes for meat-free dishes, but most of the ones I could find were too complicated for me to try, and so I will just pass on a few of the typical things I eat everyday that are cheap, good, and don't contain anything that ever pooped.

Eating at home: Good basic everyday items are pasta, beans, potatoes and legumes. Legumes are things like lentils, chick-peas, etc. You can get macaroni & cheese or refried beans & tortilla chips anywhere, they are cheap and nutritious. Mac & cheese, of course, has cheese and so if you are a vegan that's no good, there are soy versions but the cost kind of blows the point. Lentil soup is easy to find canned or powdered, and is good for filling you up. If you feel like preparing a little bit, here are some good things to cook (some include eggs or dairy products, I am still not a vegan, for probably the same reason some people are not vegetarians, no one has made it easy for me. If anyone could send tips on how to get by as a vegan everyday, I'd like to print those later).

Meatless Loaf - get any meatloaf recipe, and substitute Loveburger, Nature's Burger, tempeh, falafel, any other burger substitute for the meat. Also, you can use Hamburger Helper, Manwich and such with meatless burgers. Make a lot, save the leftovers for sandwiches - BBQ sauce is good on them.

Vegetarian Chili - Chili beans, rice, any vegetables you can think of, chili powder, whole canned tomatoes, put them all in a big pot and make chili!

Pizza - You don't have to make the whole thing, just buy the premade crusts at the grocery store, throw on sauce, some canned mushrooms or olives or whatever, and cheese and bake it. Also, you can use sour cream instead of tomato sauce to make a white pizza - its like an alfredo sauce.

Eating out, or on the road: Most likely you already know which places around you have vegetarian dishes, but if you are going to be travelling, it can be a bit harder. I am not one to condone giving your money to corporate food franchises, but if you have to - Subway has 4" round veggie sandwiches for 79¢ each, and 6" veggie subs are cheap; Taco Bell is cheap and everything is available with beans instead of meat; Burger King has a veggie whopper, there is a key on the register for it, it's not just a burger without the meat, they prepare it separate so you don't get a bun with animal fat on it. The best places to eat are usually Mexican restaurants - Indian ones are super, but often are harder to find outside of larger cities. Any Hare Krishna temple is likely to have a restaurant, and all the ones I have run across so far have a public feast, for example, the temple in Chicago by Clark & Lunt has a free feast every Sunday. Of course, there is always the breakfast menu at any diner or truck stop.

I'm not sure how I became a vegetarian . . . it was around winter '90 where I was bothered about eating dead flesh, & things came back to me: how I remembered I saw how a pig became roasted pig - they held it while it was squealing and then they thrust a long knife into its neck . . . besides meat is too fatty, the chicken is dry, and fish makes you smell . . . in the Bible in Genesis 1:29-31 (?) (I'm not sure, I've forgotten) there was a couple of sentences where it said you're only supposed to eat fruits and vegetables . . .
-Corinna Cueto

This is hardly a comprehensive article, in fact, it is more a starting point than anything. Anyone who has information on nutrition, recipes, tips on eating out, personal revelations or whatever, please write so that we can get more in-depth about this in the future.

S I N C E I ' V E K N O W N T H E H U M A N S .

I'm sure you've heard of the cruelty to animals, the hazards of your health and the negative effects on our environment. When I became a vegetarian it forced me to try other foods and get away from a boring and limiting meat diet. Since then I've discovered wonderful foods and combinations I probably wouldn't have tried. Being a vegetarian doesn't limit your diet, it can really expand it.
-Sian

ARE YOU REALLY THAT HUNGRY?

In my younger days I was painfully militant about my vegetarianism, to the point of direct action at one extreme - to black looks emanating at the dinner table; now in my "mellow" old age, my vegetarianism still ceases to be merely habitual, but a rather more personal philosophy which, although I am happy to discuss it when prompted, is something I will keep to myself.

To me, vegetarianism is very much a moral stance, that is to say, I am morally opposed to killing creatures for food, and I am not a vegetarian for health reasons. God knows I pump enough drugs and liquor into my system that a bowl of brown rice is going to make little difference. However, a good vegetarian diet does have many fringe benefits for the health conscious.

If you are considering a vegetarian lifestyle, it comes highly recommended from this 10-year veteran. Don't listen to people who will spin fables of vitamin deficiency, anemia and hospitalisation, they are ill-informed goofs who failed to do the minimal but mandatory research. And please don't take the hideously American "chicken and fish are okay" vegetarian diet, remember, there ain't many fish left in that polluted cesspool out there, and chickens are a grotesque parody pumped full of all sorts o' hormones these days. And if any steak-munching vampire asks why you are wearing a leather jacket, tell him or her to go eat a polyester jacket.

I will always stand by the philosophy that indeed "Meat is Murder", nay genocide, and stand by anyone who agrees, swallowing sperm is acceptable -

Love You,
Chris Connelly

People think cannibalism is wrong, people eating the flesh of other people. But we're <u>all</u> animals so isn't being a carnivore almost the same thing?
-Melissa

Oh, Dear

When I was eleven years old I sat on a street corner investigating the intricacies of plant life. As I sat there I was approached by an old lady who could have haunted a house with ease. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered:

"When I was eleven years old I sat on a street corner studying the levels of complexity in a butterfly's wing. As I sat there I was approached by an old lady who could have stopped a clock. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered:

"When I was eleven years old I sat on a street corner looking at the complications of the recent growths of a blade of grass. As I sat there I was approached by an old lady who could have killed a badger at twenty paces. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered:

"When I was eleven years old I sat on a street corner pondering the mysteries of the circulatory system of the worm. As I sat there I was approached by an old lady who shot icy glances to and fro, like a bartender. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered:

"When I was eleven years old I sat on a street corner observing cloud formations that resembled Peter Seller's ankles. As I sat there I was approached by an old lady who was so scary-looking that she could work in her spare time as a laxative. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered:

"When I was eleven years old I sat on a street corner wondering about time loops as I watched the sun progress across the sky. As I sat there I was approached by an old lady who seemed to be quite familiar to me as a rotting corpse named Barry. She terrified me as she approached me; I prepared to run for dear life as she bent over close to me and whispered."

-Chris Bensen

New Realms

1.) Males will never be healthy until they learn to express their emotions directly instead of relying on The Great Male Emotional Catharsis System - sports.

2.) Paul Newman is responsible for all of the births in the world; his spaghetti sauce is afterbirth fluid; and slurping up fresh afterbirth fluid should result in immortality since it is the water from the Ocean Of Life from which the infant swims in. I just took a course in Logic; I know these things.

3.) Pouring Coke in a plastic cup and watching the multitudes of beige fizz-bubbles is like looking at the world of (bubbles) people, each bubble being a soul - a human who knows that it is going to die and does pop and melt back into the fluid of the Cosmic Conciousness, or Nirvana. Pouring Coke reflects the realital superstructure. Coke is Life.

-Chris Bensen

i am dangerous, i think

in death
defiance i brave the thoughts
that swim like poison arrows
through my mind. like
standing too close to the edge
of sanity, like looking at
myself,
i am frightened.
i fear.
i fear many things, which make me
wish i could run away or
evaporate.
popcorn melts on my tounge.
i fear my mind -
too active, too precise, too painful.
ouch.
i hurt. my heart-fading demise
that! it is withered-scorched,
crushed inside your
burning fist.
shake my hand,
tap your toes.
the time is coming. i don't want it.
go away and leave me
alone, you.
you don't understand me and
my cryptic tounge.
bonk-a-bonk i am alive,
after the battle. i have
burns to heal. pass me
the margarine. i'm watching out
for harmful things, you see.
four searing swords-
one to pierce each dying sense of mine,
leaving me only with vision
too keen,
help. i cannot feel my hands. hold them.
hold me.
i need five band-aids.
one for each of my dying senses and
one for you.
hurry up, now.
it's too hot, see, i'm melting.
i'm dripping into the bucket of malice.
hurry, now,
or i'll spill on you.

-C. M. Guertin

illustrations by Chris Rose

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2- BIOHAZARD peb, DIGITAL POODLE, THRILL KILL KULT.
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4- SINISTER ATTRACTION, DIE WARZAU, CHEMLAB.
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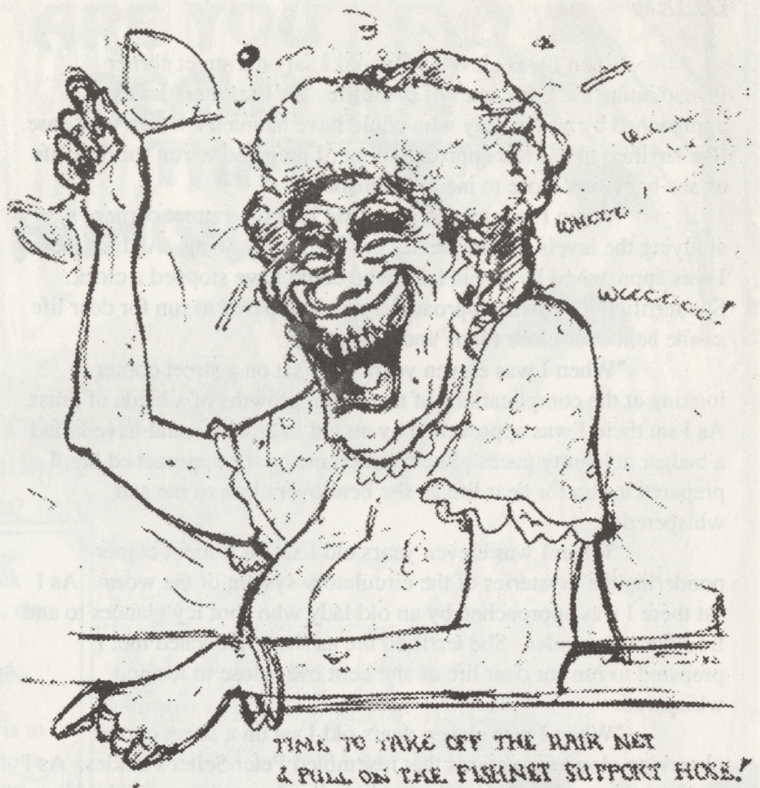
ISSUE 6 just out! Features interviews with ONTOLOGY & THE FIX... SHADOW PROJECT, BRAAL, -0 ASCENT, and ERASURE...

ISSUE 7 due in mid-September... interviews include LAIBACH, DIE, GOOD MANNERS, BLACK TAICO, and JOY SECTION. THE STORM, STAY tuned.



TIME TO TAKE OFF THE HAIR NET & PULL ON THE FISHNET SUPPORT HOSE!

SATURDAY NIGHT MEANS IT'S "NIGHT OUT" FOR THE CAFETERIA GIRLS!

by Bart Heird

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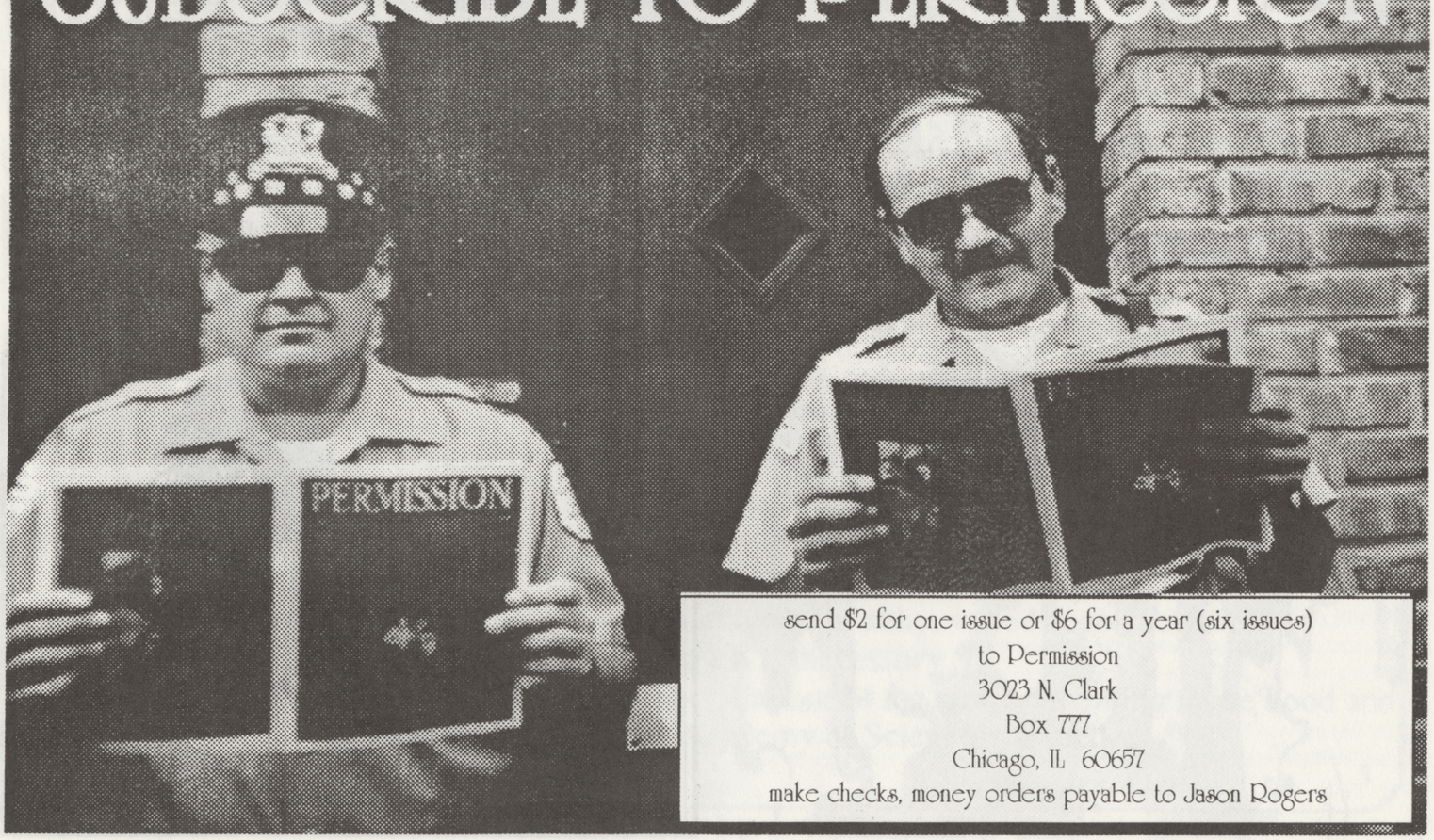

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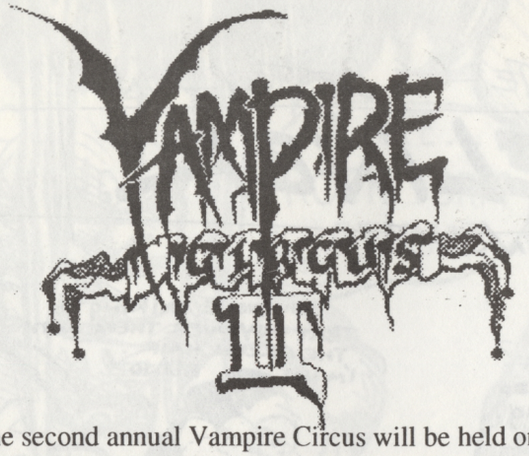
make checks, money orders payable to Jason Rogers

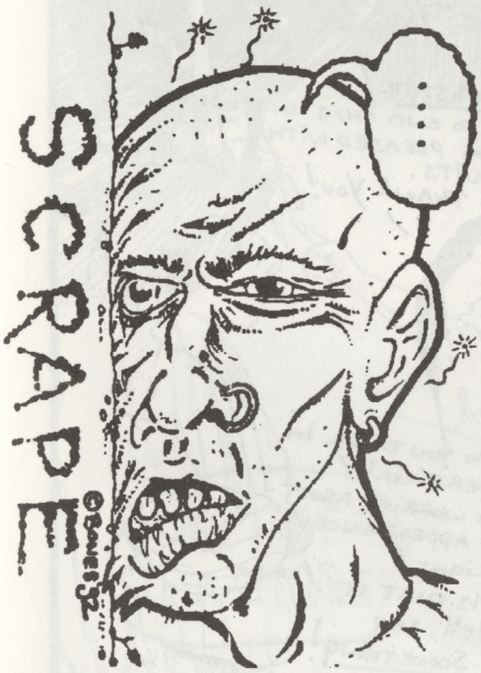
Chicago cybernetic group **Acumen** have an 8 song demo out now - titled Youthinasia, available by writing to Acumen Productions, 851 W. Cornelia 1N, Chicago IL 60657 - look for a complete story on them in Permission 3. . .



The second annual Vampire Circus will be held on Halloween at the Oak Theater, 2000 N. Western, Chicago IL It will last from 9pm until 4am, **UsherHouse** and **The Dark Theater** will perform, as well as vampire illusionist **Ron Fitzgerald** - Nights Children author **Wendy Snow-Lang** will appear, there will be a fashion show, psychics, vampire clowns, and they will raffle off a wooden coffin and a pair of $700 custom made fangs.

The Dark Theater (above) and (below) **Girlthing** both have CD's being released soon from V & R Records. **Dark Theater** is reviewed in this issue for their first CD - **Girlthing** is a soulful, dance-oriented group - both are Chicago based.

New club open in Chicago - The Hound's Tooth, located at 3101 North Sheffield, by The Vic; Permission will be having a party there on Friday November 6th. • Jim Marcus' new play, The Pornographic Man, opens Dec. 3rd at The Organic Theater, 3319 N. Clark - written by Jim Marcus, directed by Meghan Strell, Jim also performs in this "futuristic drama about an alien disease that forces men to kill women when aroused". • Also at the Organic Theater, a new play written by Clive Barker, entitled "In The Flesh", will open on November 22nd.



SCRAPE is an upcoming listing of non-fiction and literary books, spoken word cassettes, and videos, as well as some music zines and comix - it's a little late to get listed, the deadline is Oct. 31st, but copies of SCRAPE should be available by the beginning of 1993. Run by Larry Oberc, Lainie Duro, and Andy Lowry, they state that they are beginning this as a networking tool to bring people together. Write to Andy & Larry at PO Box 146640, Chicago IL 60614; or to Lanie at 1015 E. 49th, Austin TX 78751.

UsherHouse has just signed with Cleopatra records,the label upon which **Christian Death, Sex Gang Children** and **Pressurehead** currently reside. **Steve Albini** produced UsherHouse's forthcoming album, titled "Molting", the CD and cassette are scheduled for release on Jan. 20th, and a 12" vynil EP will be out in December of '92.

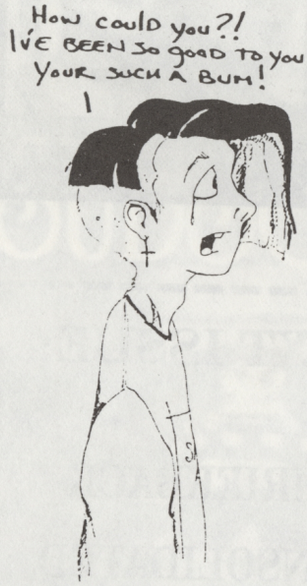
NEXT ISSUE:

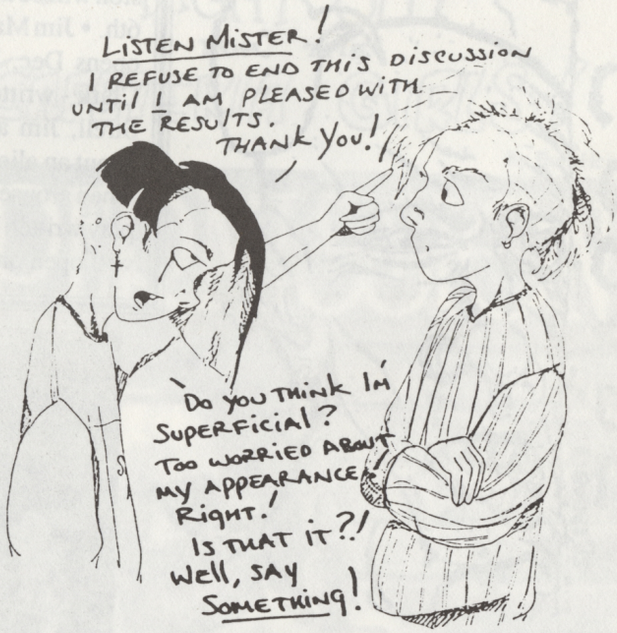
SHRIEKBACK
CONSOLIDATED
DAISY CHAINSAW
CONTAGION
DOUGLAS ADAMS
CLIVE BARKER
HOW TO BECOME A PRIEST
AND MORE . . .

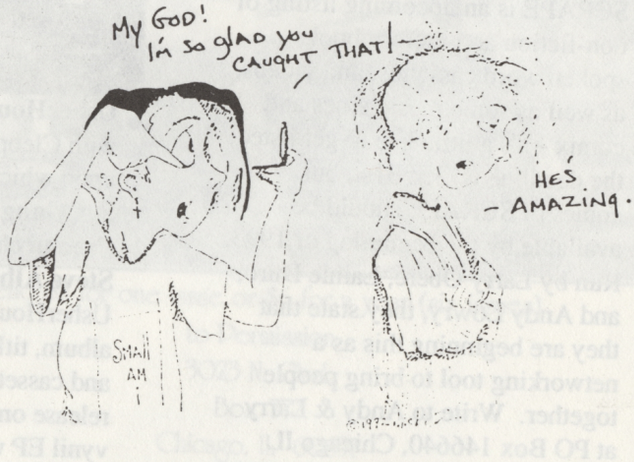
CHESTER & LESTER IN:

EYELINER

By Nicki Z.

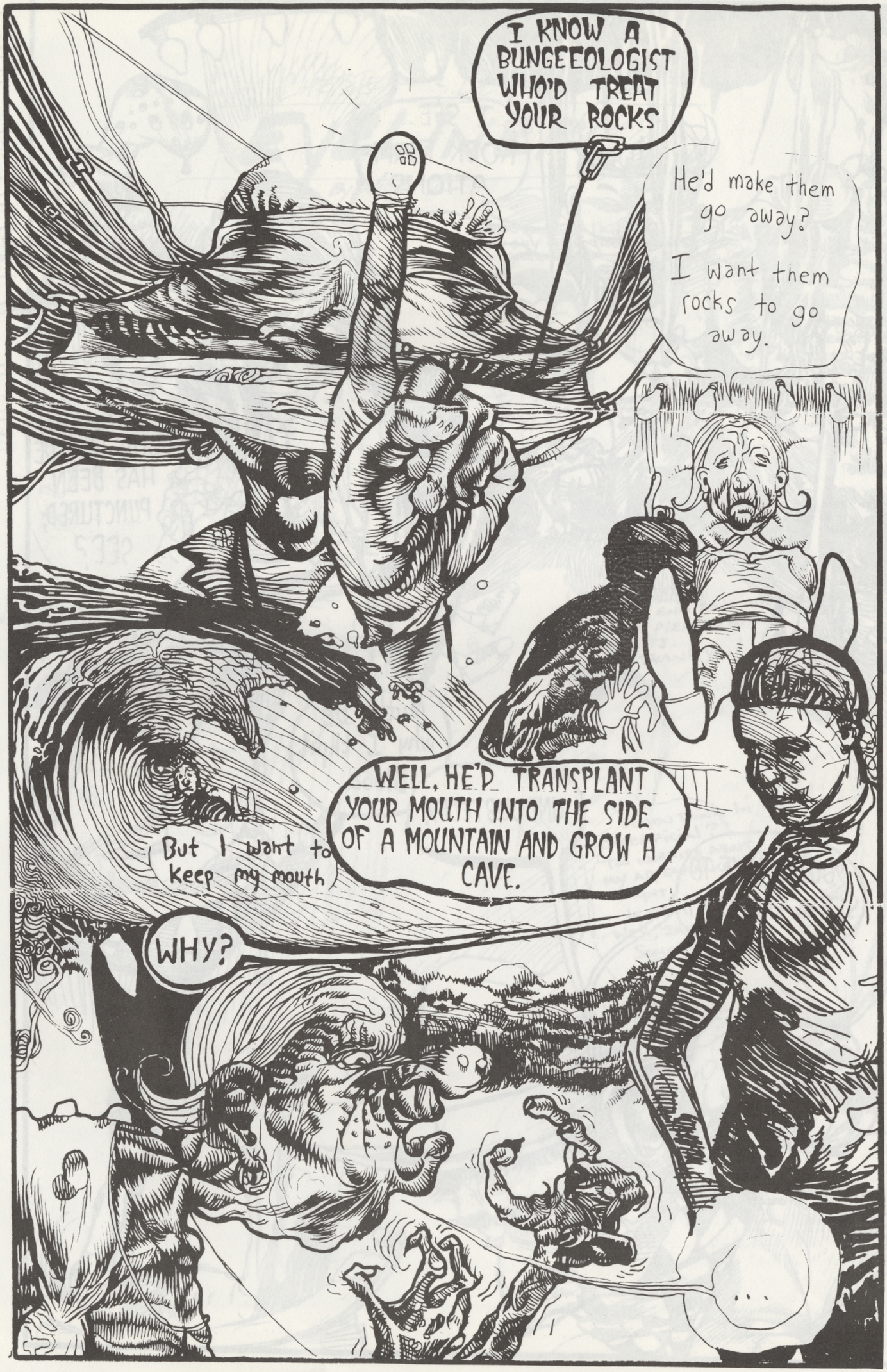


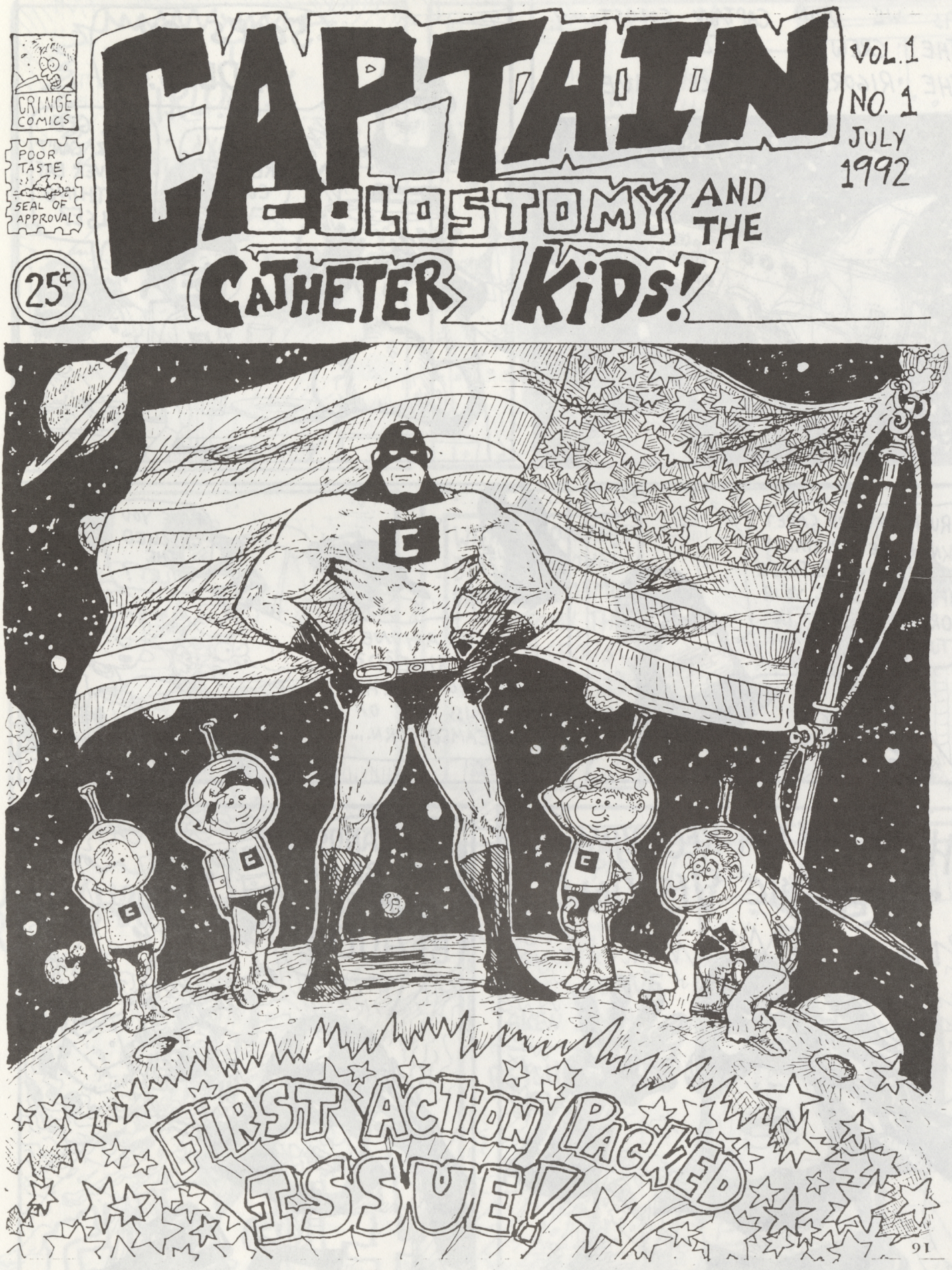

LISTEN MISTER! I REFUSE TO END THIS DISCUSSION UNTIL I AM PLEASED WITH THE RESULTS. THANK YOU!
DO YOU THINK I'M SUPERFICIAL? TOO WORRIED ABOUT MY APPEARANCE? RIGHT! IS THAT IT?! WELL, SAY SOMETHING!



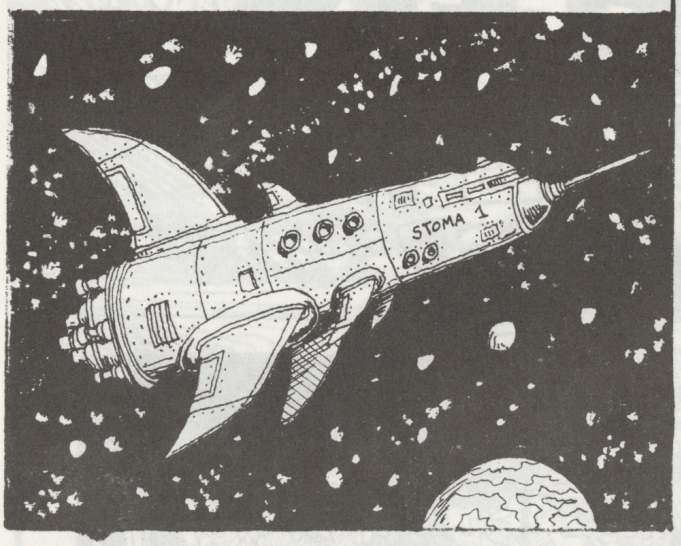
I SEE... ROCK FORM-ATIONS.
YOUR TONGUE HAS BEEN PUNCTURED, SEE?
Mutht be why I thpit Blood
UNDOUBTEDLY.
YOU'LL HAVE TO SEE A SPECIALIST
A dentist?

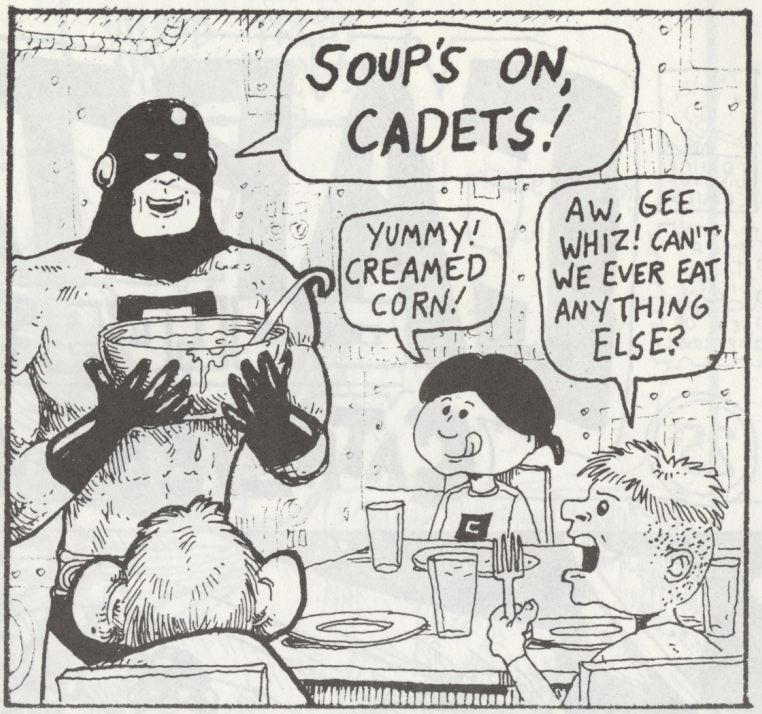
RAGE by Michael Dowell ©1992

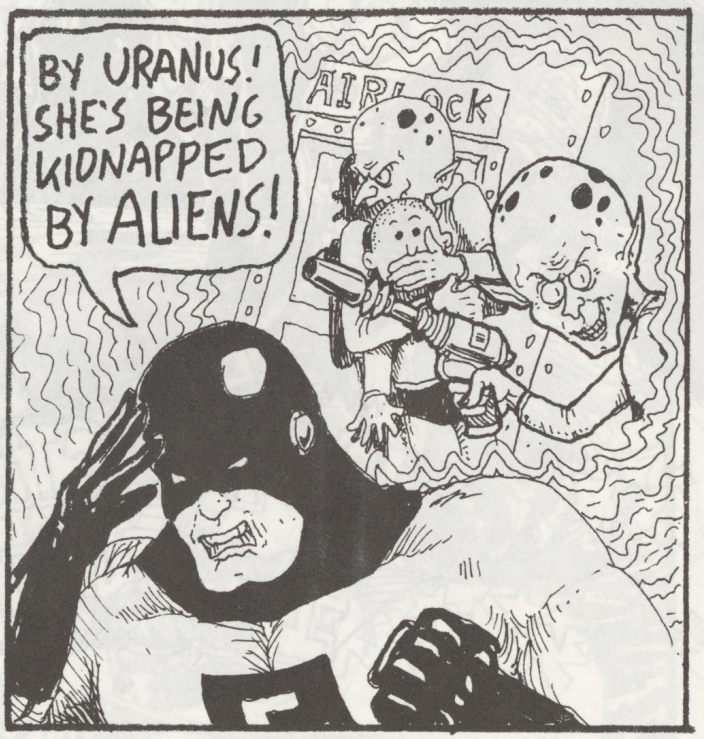

I KNOW A BUNGEEOLOGIST WHO'D TREAT YOUR ROCKS
He'd make them go away?
I want them rocks to go away.
WELL, HE'D TRANSPLANT YOUR MOUTH INTO THE SIDE OF A MOUNTAIN AND GROW A CAVE.
But I want to keep my mouth
WHY?
...

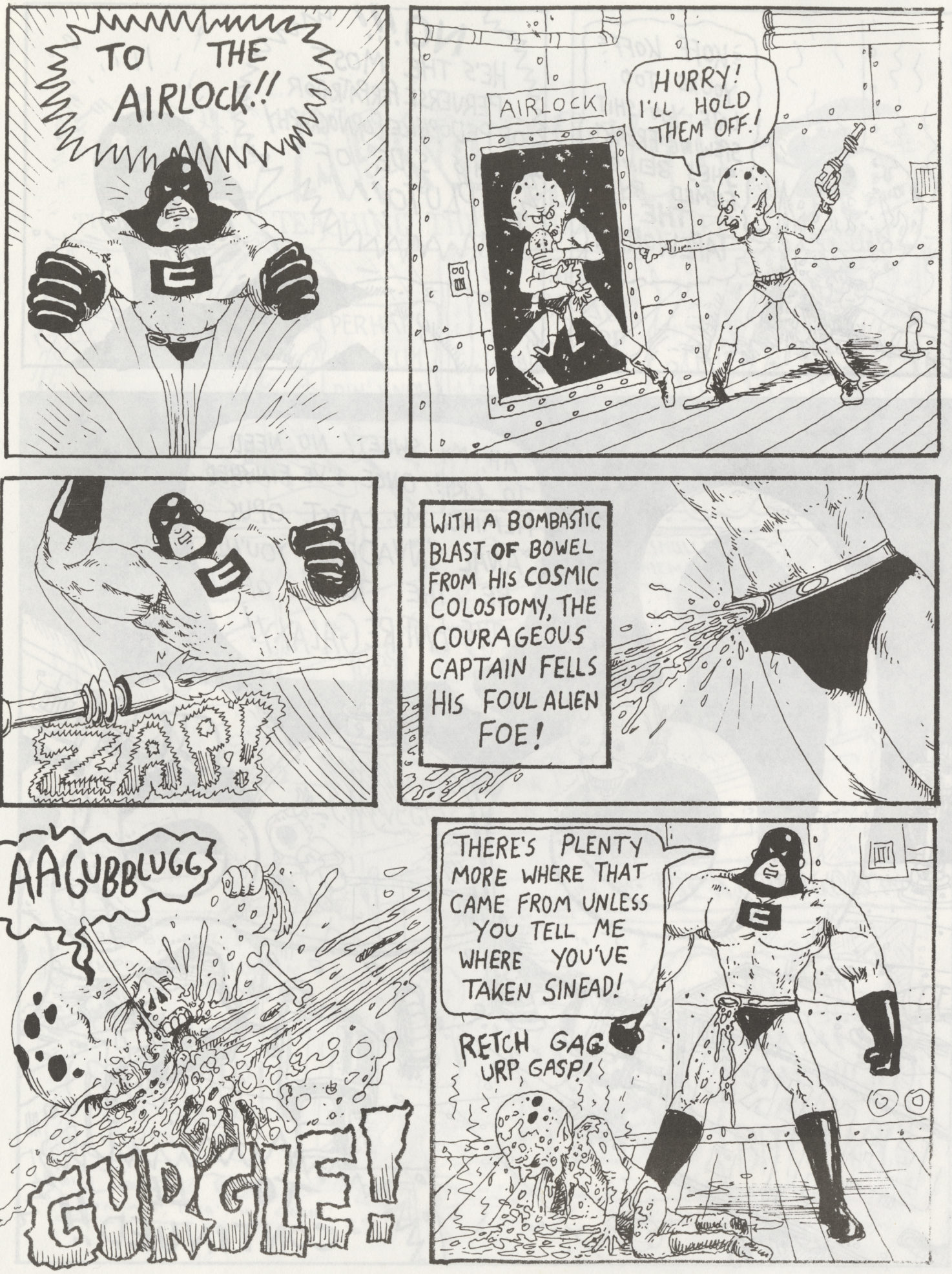

CRINGE COMICS
POOR TASTE SEAL OF APPROVAL
CAPTAIN COLOSTOMY AND THE CATHETER KIDS!
VOL. 1
NO. 1
JULY
1992
25¢
FIRST ACTION PACKED ISSUE!

AS WE JOIN CAPTAIN COLOSTOMY, THE CREW IS SETTLING IN TO THE RIGORS OF SPACE TRAVEL....








TO THE AIRLOCK!!
AIRLOCK
HURRY! I'LL HOLD THEM OFF!
WITH A BOMBASTIC BLAST OF BOWEL FROM HIS COSMIC COLOSTOMY, THE COURAGEOUS CAPTAIN FELLS HIS FOUL ALIEN FOE!
AAGUBBLUGG
GURGLE!
THERE'S PLENTY MORE WHERE THAT CAME FROM UNLESS YOU TELL ME WHERE YOU'VE TAKEN SINEAD!
RETCH GAG URP, GASP!

KOFF KOFF YOU'RE TOO LATE, YOU SHIT SPEWING FREAK! SHE'S BEING FILMED BY THE TAPEWORM!
NO!!! HE'S THE MOST PERVERSE PERPATRATOR OF PEDOPHILE PORNOGRAPHY THIS SIDE OF PLUTO!!
AH, MY SWEET! NO NEED TO CRY! ONCE I'VE FINISHED FILMING MY LATEST OPUS, "ANAL INVADERS," YOU'LL BE THE TOAST OF THE ENTIRE GALAXY!
CAMERA 1
TO BE CONTINUED!!

EVIL MR. SANDWICH
BY BART H.
THIS Month: "TEACHING THE 4 FOOD GROUPS ... A LESSON!"
PERHAPS YA SCUM DIN' KNOW...
BUT THERE'S FOUR BASIC FOOD GROPES!
OOPS! I MEAN TA' SAY GROUPERS!
LISSEN UP YA' MEAT WAGONS!
BORING BLANK SEQUAY WHERE NOTHING EXISTS
FIRST DA' POP'LAR MILK-TOAST!
ESPESHULLY REMEMBER..
YAAA

Lucifer

"How art thou fallen from Heaven, O Lucifer, who didst rise in the morning? How art thou fallen to the earth, that didst wound the nations?.....And thou saidst in thy heart: I will.....exalt my throne above the stars of God.....But yet thou shalt be brought down to Hell, into the bottom of the pit."

Isaiah (14:12-15)

Next Issue:
The Photography Of
Robert Gregory Griffeth

PERMISSION

2ND ISSUE PARTY

FRIDAY, NOVEMBER 20

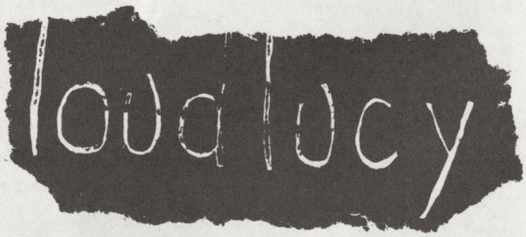
9:30

THE AD-VICE SQUAD

SEMINAR ON S&M, BONDAGE

SAFETY, TIPS & GROCERY SHOPPING

11:00



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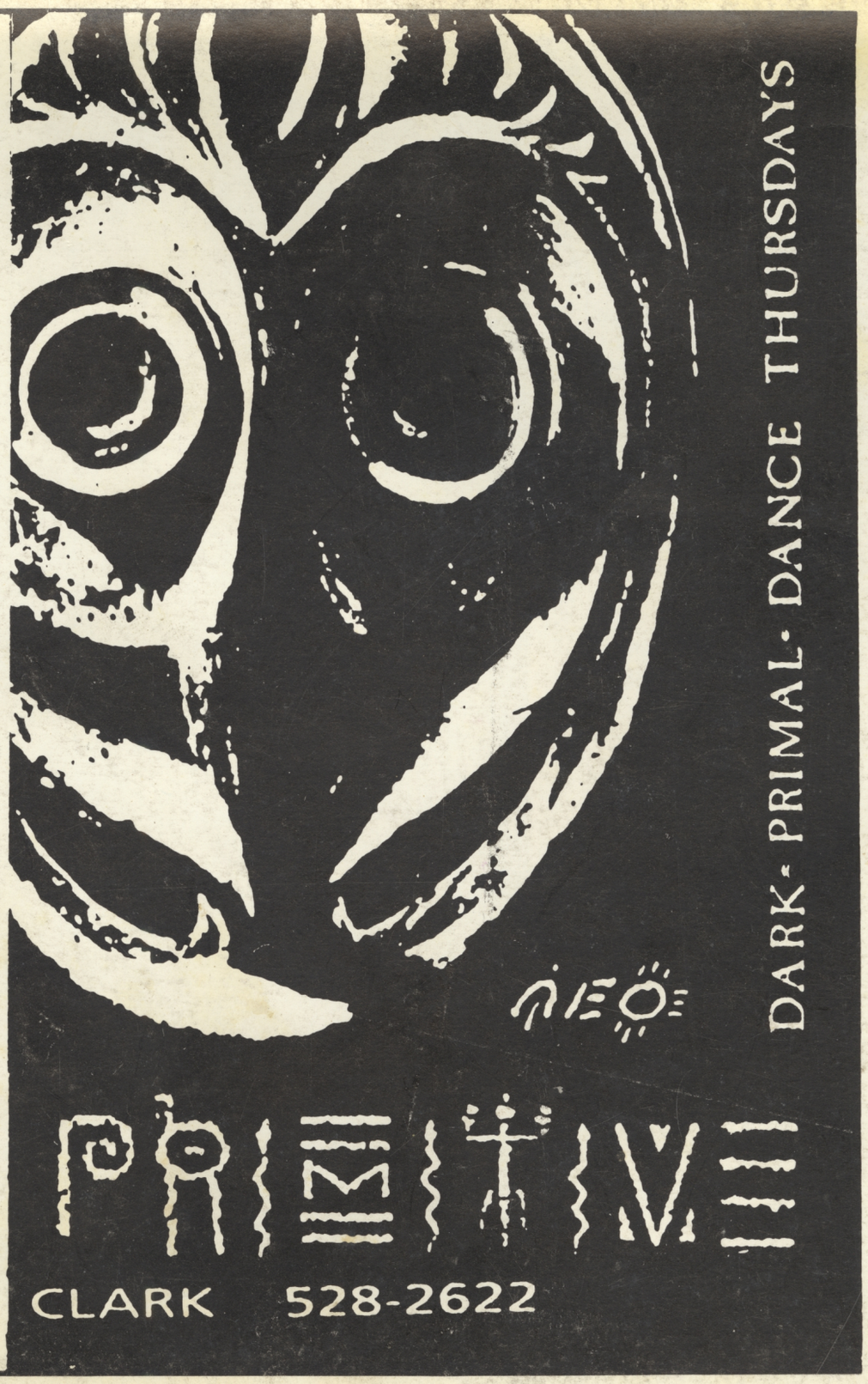
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